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COUNTERPOINT

BY

J. F. Bridge

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No. 9.

PROGRESSIVE STUDIES

FOR THE PIANOFORTE

EDITED, ARRANGED IN GROUPS, AND THE FINGERING REVISED AND SUPPLEMENTED

BY

FRANKLIN TAYLOR.

FACULTY of MUSIC
UNIVERSITY OF TORONTO

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PROGRESSIVELY ARRANGED

BY

FRANKLIN TAYLOR.

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THE present collection of Studies is designed to provide teachers with a short course of Pianoforte Technique adapted to the needs of the average pupil, the intention being to spare the teacher the labour of choosing a sufficiently varied selection from the large mass of material existing, and at the same time to ensure that the different departments of technique shall be undertaken in the order which experience has proved to be the most beneficial.

The Studies are grouped in two Sets, and are so arranged that the different Books in which they are contained may be taken in consecutive order, but pupils who are already further advanced than the elementary stage represented by Set I. may commence at once with Set II., which will be found to be complete in itself, and to illustrate all the essential elements of technique.

Where additional studies are desired, or studies on certain subjects which are not touched upon in this series, the larger collection, published under the title of "Progressive Studies" (from which the present examples have been selected), is of course available.

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DUVERNOY	120	2	C
CZERNY	599	41	G
BERTINI	137	40	G min.
LOESCHHORN	181	29	G
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BERTINI	100	15	G min.
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,,	599	84	C
,,	849	14	A
,,	299	3	C
CZERNY	748	18	A min.
,,	718	9	E
LEMOINE	37	20	F
BERTINI	100	13	C
CZERNY	139	36	D
BERENS	88	24	G
CZERNY	821	18	G
CZERNY	821	58	A min.
TAYLOR	—	—	G
BERTINI	100	5	C
CZERNY	299	14	F
,,	849	11	G
,,	139	53	C
DUVERNOY	120	8	C

BOOK III.

	Op.	No.	Key.
CZERNY	636	21	C
,,	748	25	C
DUVERNOY	120	3	C
CZERNY	139	28	C
,,	636	23	D
BERTINI	137	29	G
CZERNY	849	20	F
CZERNY	821	33	E
,,	821	35	E
,,	849	8	C
BERTINI	29	20	B♭
,,	137	42	A min.
,,	29	2	C min.
HANDEL	Moderato (Fuga)		C
CZERNY	834	6	A
BERTINI	137	36	C
CZERNY	821	68	C min.
RINK	Andante		G
DUVERNOY	120	1	C

BOOK IV.

	Op.	No.	Key.
BERTINI	32	8	F
CZERNY	636	14	A min.
,,	636	7	C
BERTINI	29	12	E min.
CZERNY	849	30	C
BERTINI	29	22	C min.
CZERNY	748	16	E♭
BERTINI	32	1	G
CRAMER	—	23	A
CZERNY	299	24	D
CZERNY	748	23	C
BERTINI	137	45	C
CZERNY	636	13	C
,,	834	1	C

SET II.

BOOK I.

KÖHLER	173	21	E♭
CLEMENTI	Prel. et Et.		C
,,	Ditto		A min.
CZERNY	299	18	G
DUVERNOY	120	10	C
BERTINI	32	25	C
CZERNY	355	34	F
TAYLOR	—	—	E♭
CRAMER	—	43	C
TAYLOR	—	—	F
KÖHLER	173	17	C
CZERNY	718	17	C
CRAMER	—	18	D min.
BERTINI	29	18	C

BOOK II.

CZERNY	849	22	E
LOESCHHORN	52	28	C
CRAMER	—	13	A
RINK	Allegro maestoso		C
CZERNY	740	2	G
,,	748	10	B♭
CRAMER	—	21	G
CZERNY	748	19	A
CZERNY	834	13	A
,,	740	14	G min.
SCHMITT (J.)	301	—	C
BERTINI	134	10	A♭

BOOK III.

CZERNY	821	120	B♭
TAYLOR	—	—	G
CZERNY	335	3	C
,,	355	4	A♭
,,	834	25	E
CRAMER	—	41	E
CZERNY	834	12	G
CRAMER	—	16	F min.
CZERNY	355	32	A♭
,,	355	33	E♭
SCHMITT (J.)	301	12	F
CZERNY	139	19	F
,,	636	12	E♭
,,	740	10	C
,,	636	18	D♭
KALKBRENNER	169	20	C

BOOK IV.

SCHMITT (A.)	16	12	C
CLEMENTI	Gradus 65		F
CZERNY	355	18	C
STEIBELT	78	11	E♭
CZERNY	740	28	B min.
,,	335	7	B♭
DÖHLER	42	27	C♯ minor
TAYLOR	—	—	C
CLEMENTI	Gradus 68		A
BERENS	66	21	D
SCHMITT (A.)	16	56	B

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FIRST STEPS AT THE PIANOFORTE

BY

FRANCESCO BERGER.

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COUNTERPOINT

BY

J. FREDERICK BRIDGE,

MUS. DOC., OXON.;

ORGANIST AND MASTER OF THE CHORISTERS OF WESTMINSTER ABBEY;
PROFESSOR OF HARMONY AND COUNTERPOINT AT THE ROYAL COLLEGE OF MUSIC;
EXAMINER IN MUSIC FOR THE UNIVERSITIES OF OXFORD, CAMBRIDGE, LONDON, DURHAM, AND THE VICTORIA UNIVERSITY;
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My best thanks are due to Sir John Goss, for kindly allowing me to insert several examples written in 1864, when I was receiving instruction from him in counterpoint; to H. Keeton, Esq., Mus. Doc., Organist of Peterborough Cathedral, for Examples 121, 122, 127; and to James Higgs, Esq., Mus. Bac., Hon. Sec. of the Musical Association, for many valuable suggestions.

J. F. B.

The Cloisters,
Westminster Abbey,
March, 1878.

PREFACE TO THE REVISED EDITION.

As this work has now been in circulation for nearly a quarter of a century—a period during which the subject of Counterpoint has undergone much discussion—the author feels that, in the natural course of events, some revision of the precepts and examples originally contained in it has become desirable.

When this book was written, comparatively few treatises on Counterpoint were printed in the English language; now there are many. But the author sees with regret that in some of them attempts are made to depart from the principles and practice of the older contrapuntists, a course which his wide experience as Professor of Counterpoint at the National Training School for Music, the Royal College of Music, and as Examiner in the subject at all the Universities in England, has convinced him to be both unwise and unnecessary. He feels strongly that this indispensable portion of a complete musical education is best conducted on the time-honoured lines laid down by Fux, Albrechtsberger, and Cherubini:—

> "Old fashions please me best; I am not so nice
> To change true rules for odd inventions."

To this revised edition the author has added a chapter on "Counterpoint on Chorales," with examples. Such a method of contrapuntal writing is very valuable and interesting to the student, and problems in it are set in examinations at the Universities, the Royal College of Music, and elsewhere.

In the necessary revision of letterpress and addition of examples, the author has had the invaluable help of his friend and former pupil, E. F. Horner, Esq., Mus. Doc., Dunelm, to whom his most sincere thanks are hereby tendered.

THE CLOISTERS,
WESTMINSTER,
July, 1901.

INTRODUCTORY OBSERVATIONS.

THE first attempts at combining parts to be performed simultaneously, about which anything definite is known, resulted in what was called *Diaphony* or *Organum*, the part to be accompanied (corresponding to our subject or canto fermo) being termed *Principalis*, and the accompaniment, *Organalis*. This accompaniment consisted of fourths, fifths, and octaves, some one of these intervals being continued throughout, either above or below, and sometimes both above and below, the principalis.

Various innovations on these crude forms, both as regards intervals and motion, were made from time to time, developing about the end of the eleventh century into what was termed *Descant*. This was a great step forward, for while diaphony was generally "note against note"—the organalis moving throughout in similar motion, and at the same interval (*i.e.* in fourths, fifths, or octaves)—in descant, notes of various value, contrary motion, and even accidentals were used. The principalis was now termed the *tenor* (from *teneo*, "I hold"), this part as it were holding the subject and controlling the descant, as the organalis was now termed. This was added according to numerous rules depending upon the progression of the tenor. Descant in its turn gave way to *Counterpoint* (see Definitions), the word *contrapunctum* instead of descant being first used by a celebrated musical theorist of the fourteenth century, Jean de Muris. The term and functions of the tenor in like manner were supplanted by the *Canto Fermo*. This frequently consisted of some fragment of ecclesiastical music, hence it was called the "plain-song," although secular themes were sometimes adopted as *Canti Fermi* even of music for the Church. Counterpoint was written in the old Church modes, and its laws, constantly improving as they were, governed the art of musical composition up to nearly the end of the sixteenth century. From this time rapid strides in the direction of modern tonality were made, and counterpoint having become closely associated with artificial devices, a new art gradually sprang up by which a melody could be accompanied without special reference to the inter-relation of the parts. This was called *Harmony*, of the development of which

we are not, of course, treating. In England and in some other countries it became customary to teach harmony *only*, or at any rate *before* counterpoint. To a certain extent a reaction has set in, and many eminent musicians* now urge that counterpoint should be taught with, and made the basis of, harmony. The author has, however, in conformity with the more usual method of teaching, presupposed some slight knowledge of harmony; and with this view he has ventured to use, without strictly defining them, a few technical terms familiar to those who have thus studied.

There is no doubt that the study of counterpoint is most beneficial, exercising the powers in many directions not altogether covered by the study of harmony, particularly in the important matter of part-writing. It will be seen that the essence of counterpoint lies in the *equal* interest which should belong to each part added to the canto fermo. This should be specially kept in mind in note against note and florid counterpoint, which are, after all, the species of most artistic value, since the others, though most useful as steps between the elementary form of note against note and the developed form of florid, are in themselves of less value as music. Our feeling for modern tonality need not necessarily be violated, since canti fermi free from ambiguity of key can be chosen. This point has been kept in view in writing the examples in the following pages, and the author trusts this will be accepted as his apology for using, for the most part, original examples, instead of inserting the well-known ones of Fux and other writers. It has been his desire to reconcile the spirit of ancient counterpoint with the feeling for modern tonality, and to put before students examples which they may readily understand and imitate.

---

* "The modern student should master the laws of counterpoint, and so approach the fundamental or massive harmonic school by the path of history.' —*Six Lectures on Harmony*, by G. A. Macfarren, p. 35.

DEFINITIONS.

Canto Fermo.—A short diatonic passage, generally of semibreves, used as a subject for contrapuntal treatment. (See Introductory Observations.)

Although, following the usual custom, the semibreve has been chosen as the notation for the canti fermi in all the examples illustrating this work, it is of course open to the student to use a note of any length. The notes employed in the second and third species of counterpoint (usually minims and crotchets) will be regulated by the character of the note employed in the canto fermo, being respectively two and four notes to one. The notation of the fourth species is similar to the second, but syncopated.

Counterpoint.—Notes were formerly termed points. Adding a counterpoint signifies the setting one point or note against another. Counterpoint is of two kinds, simple and double. The latter of these terms, in its ordinary acceptation, comprises convertible counterpoints in three, four, or more parts (*i.e.* triple, quadruple, &c.). Simple counterpoint * includes five species or orders, *i.e.* five methods of adding a counterpoint to a canto fermo. The term florid counterpoint is generally applied to the fifth species.

Concords are the octave (or unison) and perfect fifth (termed perfect concords), and the major and minor sixth and third (termed imperfect concords). All other intervals in counterpoint are discords, including the perfect fourth when it exists between the lowest and one of the upper parts.

---

* For double counterpoint see Novello's Music Primer, "Double Counterpoint and Canon" by the same author.

SIMPLE COUNTERPOINT.

CHAPTER I.

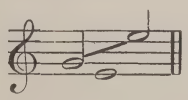
FIRST SPECIES IN TWO PARTS: NOTE AGAINST NOTE.

1. In this species, every note in the canto fermo is accompanied by a note of equal value in the counterpoint, added according to the following rules:—

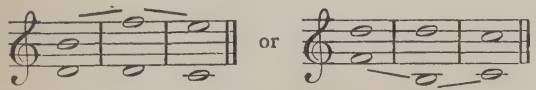
2. Concords only may be used.* If the counterpoint be above the canto fermo the first note must be an octave, fifth, or unison (*i.e.* a perfect concord); if below, the counterpoint cannot commence with a fifth, but must be an octave, or unison.

3. The parts must proceed diatonically, skips of a major and minor third, perfect fourth and fifth, minor sixth and octave being freely used.

The skip of a major sixth was forbidden by the older contrapuntists, and, though more freedom is now desirable, it is perhaps better to avoid its use until the second species (two notes against one) when it can be taken in the same bar without change of harmony, thus:—

Ex. 1. 

4. Skips of a seventh, of all augmented and most of the diminished intervals, should be avoided; but the diminished fifth may be occasionally used with advantage. The second of the two notes forming this interval, must, whether the skip be upwards or downwards, proceed as if both were sounded simultaneously, instead of in succession. (Ex. 2.)

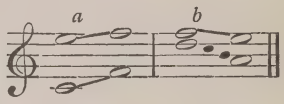
Ex. 2. 

5. Consecutive fifths and octaves are of course forbidden, as are also hidden consecutives, *i.e.* the progression by similar motion *to* a perfect concord. The rule with regard to hidden consecu-

* See Definitions on previous page.

tives is, however, sometimes relaxed: in the case of the octave if the upper part is approached by a semitone (Ex. 3, *a*), and in the case of the fifth if the hidden fifth be diminished. This is also produced by one part moving a semitone (Ex. 3, *b*), but this progression is hardly admissible in two-part counterpoint.

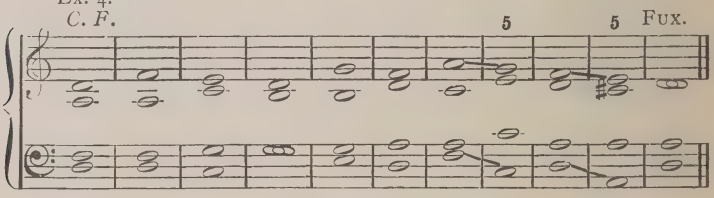
Ex. 3.



6. The key-note and its fifth when preceded by the harmony of the subdominant, and also the dominant and its fifth when preceded by the harmony of the key-note, are among the somewhat less objectionable hidden consecutives.

7. The following example from Fux contains progressions which may perhaps be explained as above. He gives it (and others have since adopted it) as a correct piece of four-part counterpoint.

Ex. 4.



8. The descent of a fourth by the bass, and the notes common to the two chords in each of the above cases, also probably account for the comparatively unobjectionable character of the hidden consecutives.

9. It is better, however, to adhere to the rule forbidding hidden consecutives as strictly as possible in two-part counterpoint.

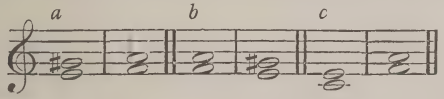
Proceeding by skip to an octave or unison, even in contrary motion when the lower part ascended one degree, was forbidden by the older contrapuntists, Fux, Albrechtsberger, &c. There seems, however, little to be said in support of such a rule, and Cherubini does not mention it.

10. The octave should be sparingly used, and the unison only in the first and last bars. The imperfect concords (thirds and sixths) should be employed in preference to the perfect concords (fifths and eighths).

11. We must avoid the monotony of having more than three thirds or sixths in succession, and these should be, if possible, alternately major and minor. Two successive *major* thirds should be avoided, unless taken by the step of a minor second, as in

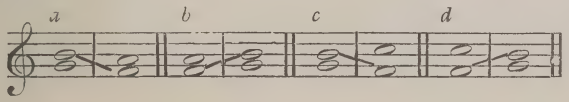
the minor key when the major third on the dominant is preceded or followed by that on the sixth note (Ex. 5, *a*, *b*). Some writers allow these major thirds if taken by the step of a perfect fourth, but it gives rise to an objectionable point, viz. the lower part proceeding to a higher note in the second chord than the note belonging to the upper part in the first chord (Ex. 5, *c*).

Ex. 5.



12. The *skip* of an augmented fourth (tritone) is not only strictly forbidden, but the existence of this interval between the notes of different parts, in two successive chords, is also to be avoided. It occurs naturally, and in its most objectionable form when the major thirds of the dominant and subdominant succeed each other (Ex. 6, *a*, *b*). It is almost equally disagreeable to the ear, when one of these notes bears a perfect fifth, instead of a third (Ex. 6, *c*, *d*).

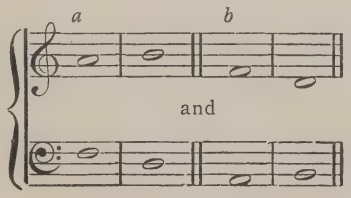
Ex. 6.



Modern use has so accustomed the ear to the progression from subdominant to dominant harmony, particularly in approaching a cadence, that the progression at Ex. 6, *d*, under corresponding circumstances, is much less objectionable than those at *a*, *b*, *c*.

13. If the major third on the subdominant be preceded or followed by the perfect fifth on the mediant, the effect of the tritone is not quite so apparent, although this is condemned by strict contrapuntists. Cherubini condemns the use of ALL successions of chords, one of which contains an F (*i.e.* the subdominant) and the other a B (*i.e.* the leading-note), or *vice versâ*, saying, "It indisputably brings about the false relation of the tritone." In an example, however, which he says is in conformity with the rules of strict counterpoint, and in which he expressly claims to have avoided the false relation of the tritone, he uses the following progressions (Ex. 7, *a*, *b*).

Ex. 7.

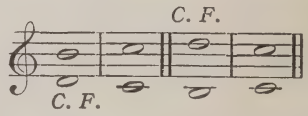


Here we find F and B in successive chords, and yet with no disagreeable effect. This is probably owing to the skip which is made by one of the parts. If the student avoids the progressions given in Ex. 6, and, above all, if he makes one of the notes in the first chord proceed by skip, as in Ex. 7, he will have little trouble with that *bête noire* of young contrapuntists, the tritone.

14. Crossing the parts may be resorted to for the sake of a more melodious progression, but it is rare in this species of two-part counterpoint.

15. The most usual and satisfactory cadences are the following (Ex 8, *a*, *b*):—

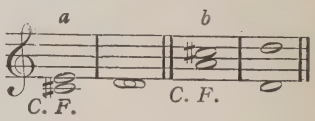
Ex. 8.



16. The canto fermo generally *falls* to the final note from the supertonic, the counterpoint at the close being in octave or unison.

Although the canti fermi used by Fux, Cherubini, and others invariably end by falling to the final note by the step of a second, as in Ex. 8, other cadences may of course be allowed, though they are not very usual. In Ex. 9, *a*, the canto fermo rises to the final from the leading-note, and at *b*, the canto fermo falls to the final from the dominant.

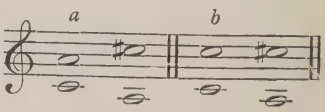
Ex. 9.



17. The use of these cadences earlier in the exercise should be carefully avoided.

18. False relations (Ex. 10, *a*) are forbidden; and it must not be forgotten that, as all movement must be *diatonic*, the usual way of avoiding false relations, viz. by altering one of the notes chromatically, is not available (Ex. 10, *b*).

Ex. 10.



19. Contrary and oblique motion should be employed as much as possible.

20. A succession of wide skips in the same direction should be avoided; and a major seventh or other awkward interval is nearly as objectionable by two skips as by one.

21. It is best to let the leading-note ascend, though this may often be deferred with advantage.

22. Monotony, whether resulting from motionless parts or wearying repetitions, should be avoided. "Melodious flow" should be aimed at, and the working out of a sequence is often possible, and always effective.

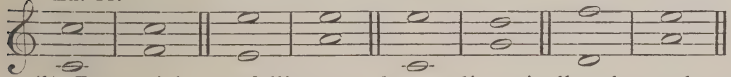
23. Modulation into nearly related keys is advisable; but the student must be careful to avoid ambiguity of key. This fault is most likely to occur when, in the minor mode, the minor seventh of the scale is employed. This note should, as a rule, belong to the harmony of the fifth degree of the scale; preferably in its first inversion. If forming part of any other chord, it may possibly imply a modulation to the submediant or relative major. See Exs. 17 and 20.

24. Even if all the above rules be strictly observed, we sometimes feel the succession of chords to be "stiff" and awkward. The following suggestions will, it is hoped, help to prevent this:—

25. Consider the progression of the roots or ground-notes of the chords used, bearing in mind that even in two-part writing every combination must represent some definite chord. The progressions of roots producing the best effects are:—

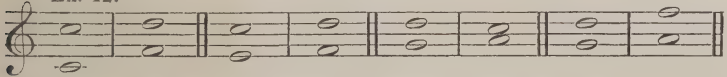
(*a*) Roots rising or falling a fourth or fifth (Ex. 11).

Ex. 11.



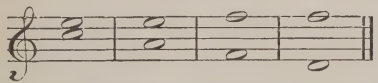
(*b*) Roots rising or falling one degree diatonically; but unless one of the two is the dominant (and not even then if this is followed by the subdominant, because of the tritone) it is better for at least one to be an inversion (Ex. 12).

Ex. 12.



(*c*) Roots falling by a series of diatonic thirds from tonic (Ex. 13).

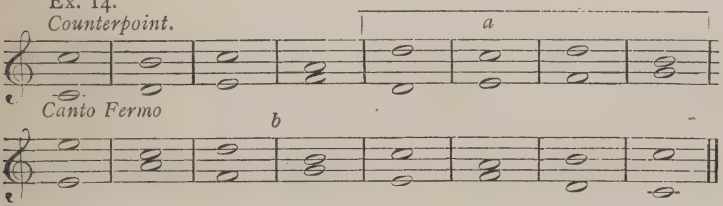
Ex. 13.



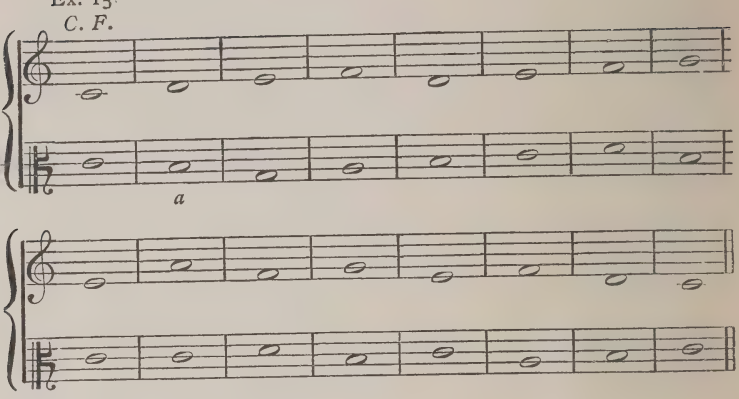
26. The following are examples of two-part counterpoint, first species:—

Ex. 14.

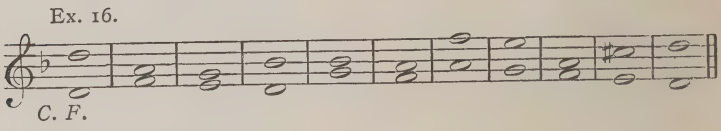
Counterpoint.



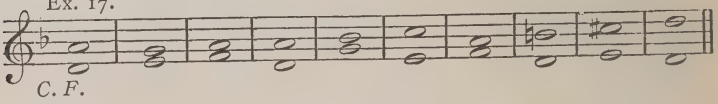
Ex. 15.



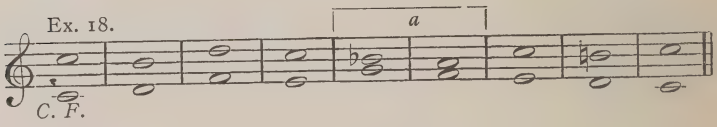
Ex. 16.



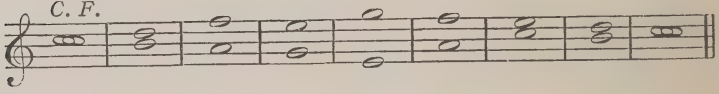
Ex. 17.



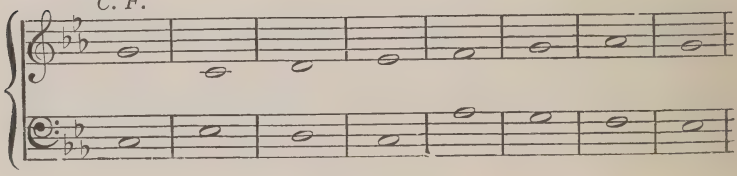
Ex. 18.

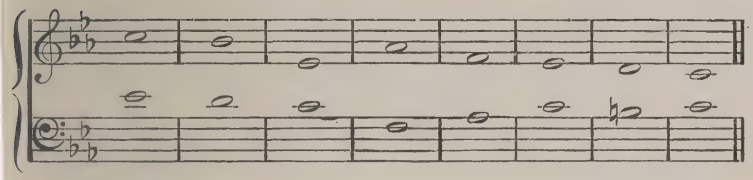


Ex. 19.



Ex. 20.





OBSERVATIONS ON EX. 14 TO 20.

Ex. 14. The four bars at *a* answer the first four effectively, and the sequence at *b* is good. The sequential form of the counterpoint justifies the somewhat too frequent octaves.

Ex. 15. The leading-note descends effectively at *a*.

Ex. 17. A modulation to the relative major is made at bar 6.

Ex. 18. The modulation to the subdominant at *a* is good, besides helping us to avoid the tritone.

Ex. 19. The form of the canto fermo allows of some effective contrary motion in the counterpoint.

Ex. 20. This canto fermo begins on the dominant. If the counterpoint were placed above, it would begin on G or D. With the counterpoint below, it is possible in this case to commence *with a fifth*, notwithstanding par. 2, which refers to Canti Fermi beginning (as is usual) on the tonic.

The student should write similar examples in each species on some of the canti fermi given on page 80. In doing this he should use such clefs as will bring the parts tolerably near together. He is also earnestly advised to write his exercises in open score, *i.e.* giving a separate line to each part. The progression of the individual parts—such an important consideration in counterpoint—will thus be readily seen.

CHAPTER II.

SECOND SPECIES IN TWO PARTS: TWO NOTES TO ONE.

27. Two notes are here written in the counterpoint to every note of the canto fermo, with the exception of the first and last. The counterpoint usually begins on the second beat of the first bar, being preceded by a half-bar's rest. In the last bar the counterpoint has a note of equal value with the canto fermo.

28. The first note of the counterpoint must be a perfect concord, and the first note of every following bar either a perfect or imperfect concord.

29. The second note in each bar may be a concord or a discord. If the latter (which is advisable) we must move to and from it by conjunct degrees, *i.e.* without skip, it being merely a passing note from concord to concord. Although each bar should, if possible, contain but one chord, yet two chords may be sometimes employed, if found to be necessary for producing a melodious counterpoint.

30. Occasionally in the carrying out of a sequence, or to secure a flowing counterpoint, a discord may appear at the first part of a bar. In such a case (which should be rare) the notes immediately preceding and following the said discord should be consonant.

31. The immediate repetition of a note is forbidden in this and all species except the first (note against note).

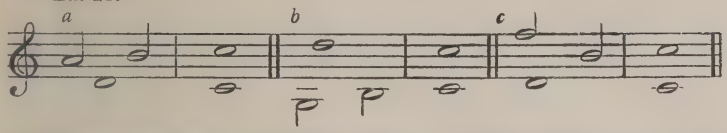
32. The unison is still to be avoided except at the first and last bars, though it may be used occasionally at the second part of the bar.

33. Similar perfect concords (*i.e.* two fifths or octaves) on the accented beats of successive bars should not be used, the effect of consecutives being too apparent. Even on successive unaccented beats the use of these combinations is not recommended. Some authors permit the former if the intermediate notes are taken by a skip greater than a third, and the latter if the notes in question have the character of passing notes, but it is seldom possible to entirely obviate the bad effect of consecutives.

34. The parts may occasionally cross at the unaccented part of the bar in this and the other species of counterpoint yet to be explained.

35. The following are the cadences when the canto fermo falls to the final by a whole tone :—

Ex. 21.

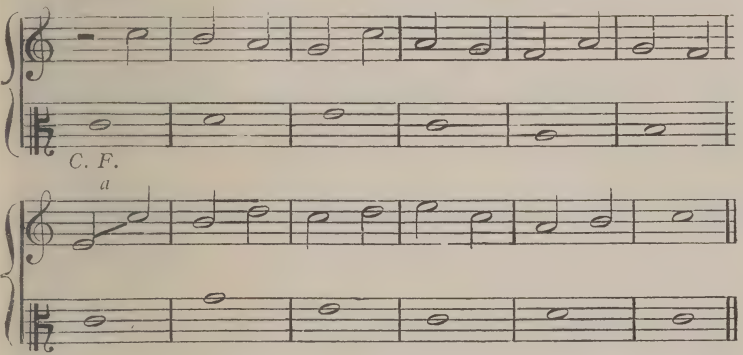


The cadence at Ex. 21, *c*, involves a skip of a diminished fifth, and is not so frequently used as those at *a* and *b*. If the canto fermo approaches the final from some other note than the supertonic (see Ex. 9) a suitable cadence will of course have to be made.

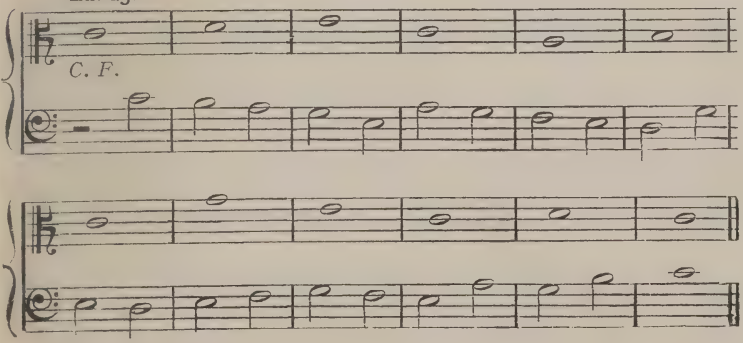
36. In this and the following species the student will do well to avoid three successive skips, even of a third, in the same direction; and the frequent use of the three notes of a triad in succession, without change of harmony, is not recommended.

37. In triple time this species has three notes to one, the canto fermo being dotted. The second and third notes in each bar may be either consonant or dissonant.

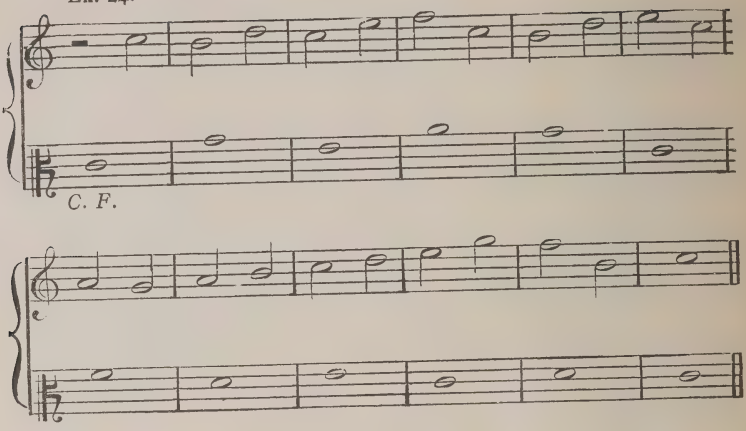
Ex. 22.



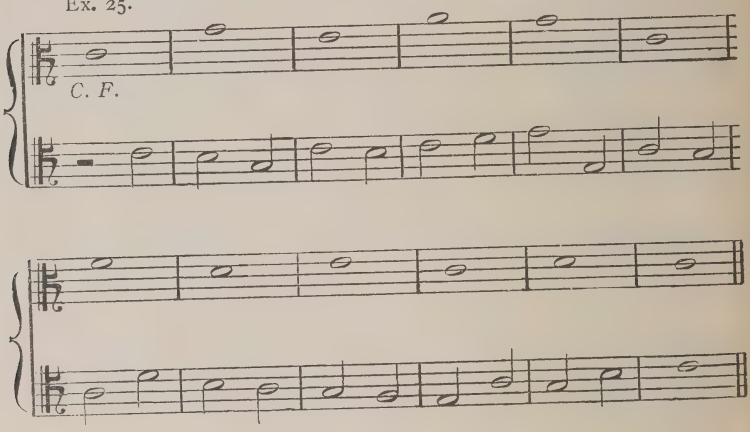
Ex. 23.



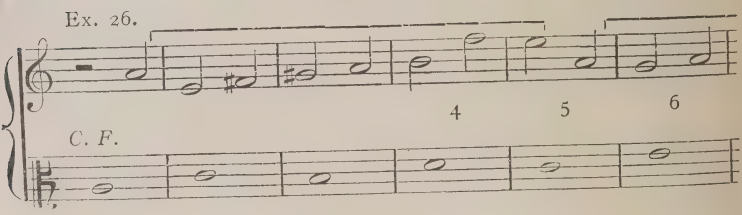
Ex. 24.

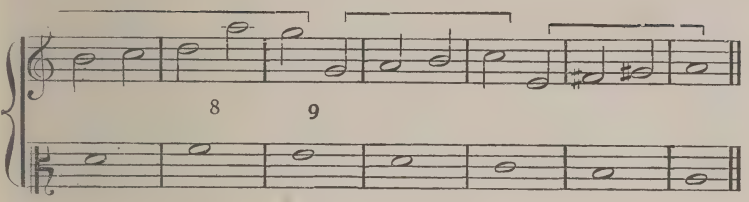


Ex. 25.

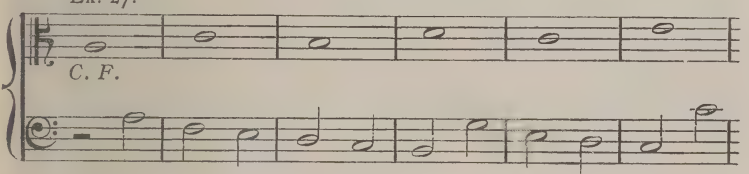


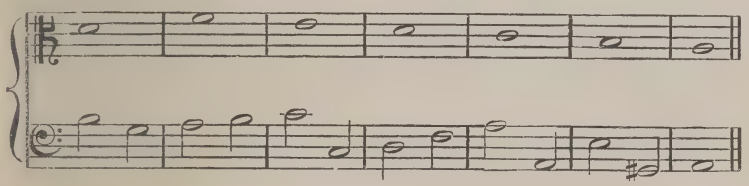
Ex. 26.



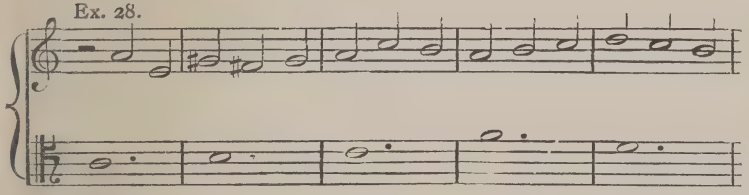


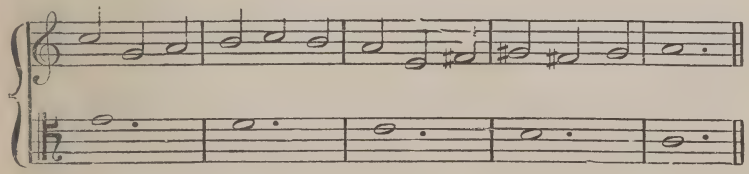
Ex. 27.



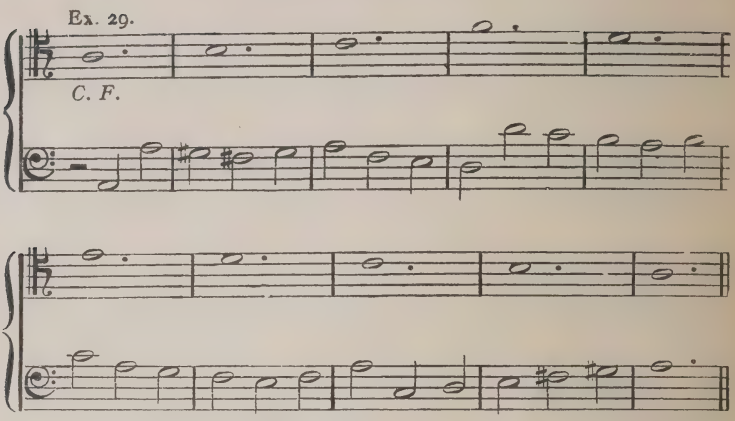


Ex. 28.





Ex. 29.



Observations on Ex. 22 to 29.

Wide skips are avoided, even the minor sixth being seldom used. At *a* in Ex. 22 it is rendered necessary by the leap of a fifth in the canto fermo. The skip of an octave (see Ex. 27 and 29) is not only unobjectionable but frequently gives great vigour to the counterpoint.

Ex. 26 shows sequential treatment (see par. 22). This renders the melodic progressions in bars 4, 5, and 6, and in bars 8 and 9, less open to criticism.

Ex. 28 and 29 are specimens of this species with three notes to one.

CHAPTER III.

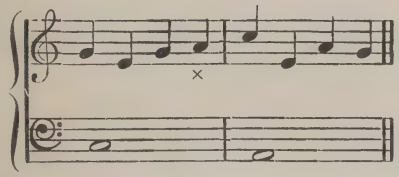
THIRD SPECIES IN TWO PARTS: FOUR NOTES TO ONE.

38. Four notes are here written in the counterpoint to every one of the canto fermo with the exception of the first and last. The first bar of the counterpoint usually commences with a crotchet rest; the last bar must contain a note of equal value with the canto fermo.

39. As in the second species, the first note of the counterpoint must be a perfect concord, and the first note of every following bar (with the license allowed in par. 30) either a perfect or imperfect concord, the latter being preferred. The remaining notes may be either consonant or dissonant, the latter being approached and quitted by conjunct degrees. When consistent with good flowing counterpoint, the third note in each bar should be a concord. This rule may, however, be freely disregarded for the sake of a melodious progression.

It is necessary to warn the student that a note may be *consonant* with the canto fermo, and yet, by reason of the implied harmony, must be treated as a *discord*, *i.e.* "approached and quitted by conjunct degrees." Thus in Ex. 30, bar 1, the implied harmony is a $\frac{6}{3}$ on C. The last crotchet, A, being therefore dissonant, is wrongly quitted. Two different chords *may* of course be taken in every bar in this species; but when this is the case the second chord must appear upon the second or third crotchet, and *not* (as is the case in Ex. 30) upon the fourth.

Ex. 30.



40. Skips should be avoided as much as possible, because of the small value of the notes of the counterpoint.

41. When two or more passing notes are used, they must proceed in the same direction as that in which they began until a harmony note be reached; and care should be taken, after the use of three or four notes alphabetically, to avoid a skip, even of a third, in the same direction, more especially to an accented note. The melody will gain much by making the skip at the beginning of the passage.

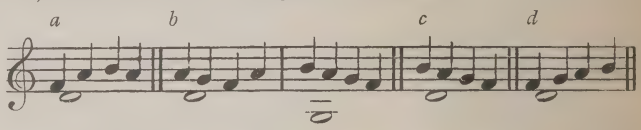
42. The unison may be more freely used in this and the other species yet to be explained. Care should be taken to use it only at the weak part of the bar, and not at the accent.

43. Similar perfect concords should not appear upon the accented notes of successive bars, nor upon the third crotchet of one bar and the first of the next. They are not so objectionable

upon unaccented notes, unless these are the highest (if the counterpoint be above) or the lowest (if the counterpoint be below) in two successive bars.

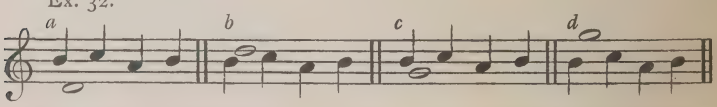
44. The skip of an augmented fourth, or tritone, is of course to be avoided, nor should the notes forming this interval appear as the first and third crotchets in a bar, or as the third in one bar and the first in the next, nor as the first and last notes of an ascending or descending passage (Ex. 31, *a*, *b*, *c*, *d*). If the passages at *c* and *d* were parts of a longer series, so that the notes forming the tritone were not at the beginning and end (and therefore not so prominent) there would be no objection to them.

Ex. 31.



45. Many of the older contrapuntists allowed what are called "changing notes," *i.e.* a skip from a discord on the second, and sometimes the fourth, crotchet of a bar, to a concord. Cherubini and others object to this "license," but the judicious use of certain changing notes often gives great spirit to this species. The following are the most effective forms—those at *a* and *b* being particularly valuable at the cadence.

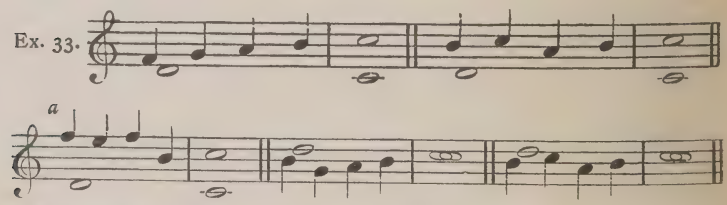
Ex. 32.



46. It will be observed in the above examples that the skip is not always made to a concord (*b*, *c*, *d*); and, in fact, to speak correctly, the third note in every bar of Ex. 32 is dissonant, the implied harmony at *a* being a sixth on D. (See note to par. 39.)

47. There are numerous cadences, depending of course upon the position and conclusion of the canto fermo. The following are some of the best:—

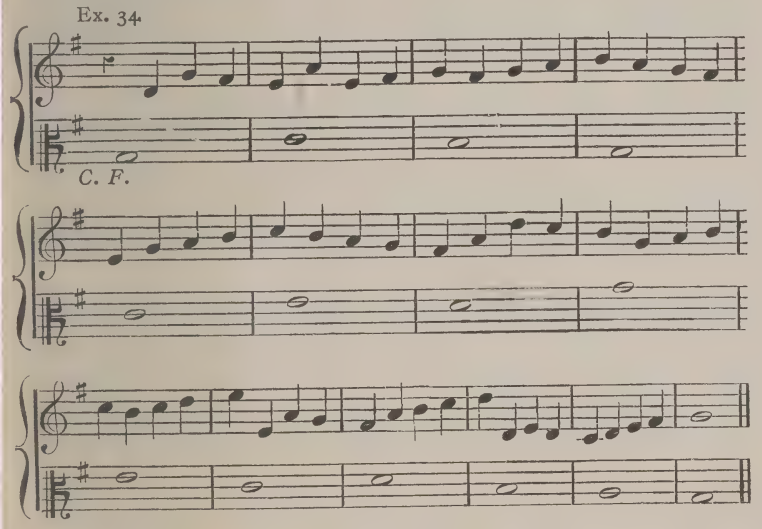
Ex. 33.



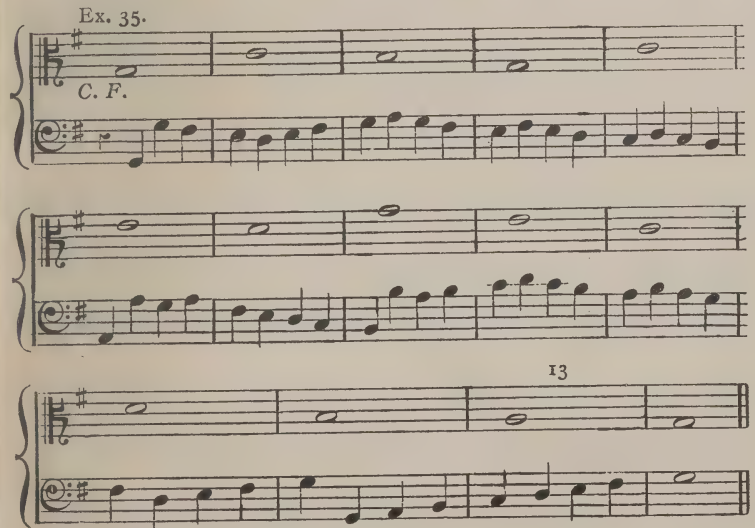
The example at *a* is of course somewhat rare.

48. Six or eight notes are sometimes written against one. The rules given above should be observed in attempting this counterpoint, which is merely a development of the one we have just been considering.

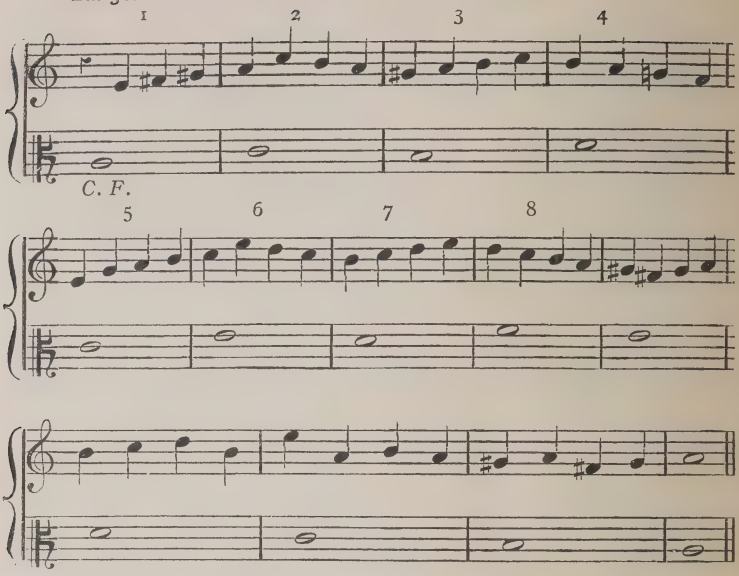
Ex. 34.



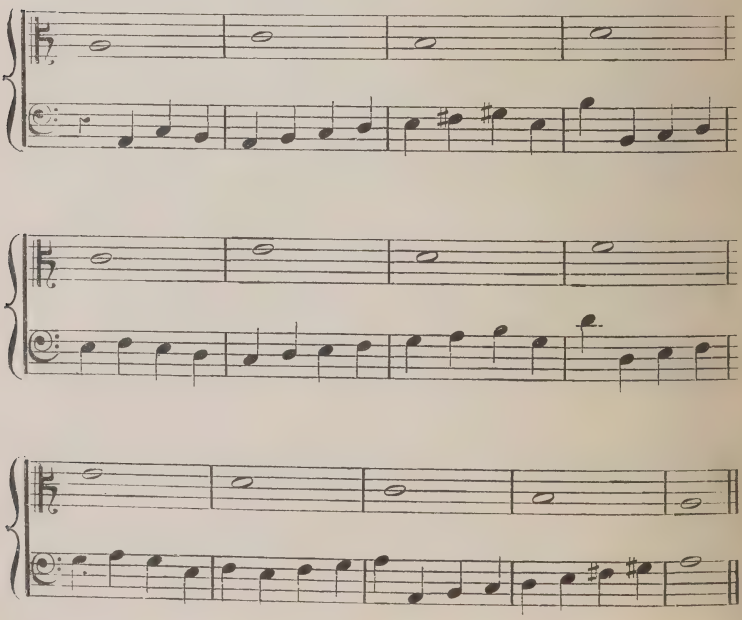
Ex. 35.



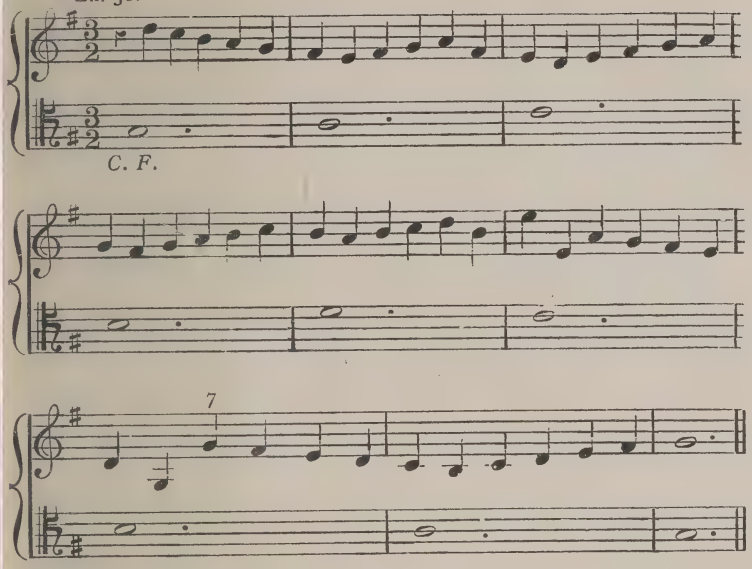
Ex. 36.



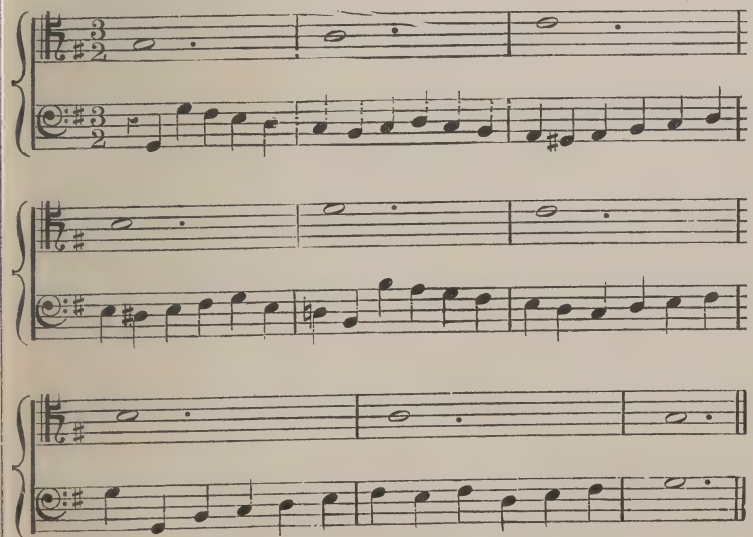
Ex. 37.



Ex. 38.



Ex. 39.



Observations on Ex. 34 to 39.

Ex. 34. Imperfect concords are used at the beginning of every bar except the first and last.

Ex. 35. The implied harmony in bar 13 being a $\frac{5}{3}$ on D, the first note of the counterpoint in that bar is of course dissonant. Par. 30 will explain its appearance here.

Ex. 36. The first four bars are answered effectively by bars 5 to 8. The key is well marked at the earlier part of the example, and a modulation to the relative major is made at bar 4. The cadence is formed by the aid of the changing note.

Ex. 38 and 39 have six notes to one, the parts crossing at bar 7 of the former.

In the last example, three passing notes are used at bars 1, 6, and 7. See par. 41.

CHAPTER IV.

FOURTH SPECIES IN TWO PARTS: SYNCOPATION.

49. Two notes are here written in the counterpoint to every one of the canto fermo with the exception of the first and last. The first bar of the counterpoint should commence with a half-bar's rest, the last bar should contain a note of equal value with the canto fermo.

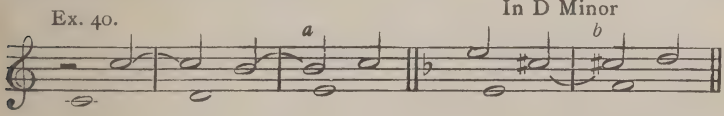
50. As in the preceding species, the first note of the counterpoint must be a perfect concord, and the second note of each following bar must be a concord either perfect or imperfect. These concords are syncopated or suspended into the following bar. The first note of each bar is thus generally tied to the second note of the preceding bar, and may be, and in fact as often as possible should be, a discord. This prepared discord must resolve by falling one degree, the note to which it falls being a concord. Should the syncopated note, however, be a concord, we may of course move from it by skip.

51. The dissonances of the fourth, seventh, and ninth (not the second) may be used above the canto fermo, the seventh being preferred in two-part counterpoint. The second and fourth may be used below the canto fermo, the second being preferred.

52. There are cases when a perfect fifth must be treated as a discord, viz. when it is clearly a "retardation" of a sixth. It will resolve by ascending one degree, an exception to the general rule given in par. 50.

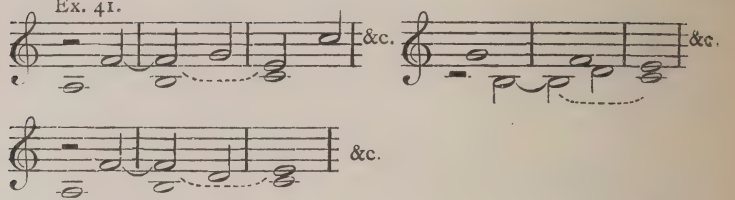
In the retardation of a sixth in a minor key an augmented fifth is occasionally used, but this is rare (Ex. 40, *b*).

Ex. 40.



53. The diminished fifth may be used as a suspension, the resolution being deferred for one note, and the syncopation interrupted, the counterpoint being then in the second species.

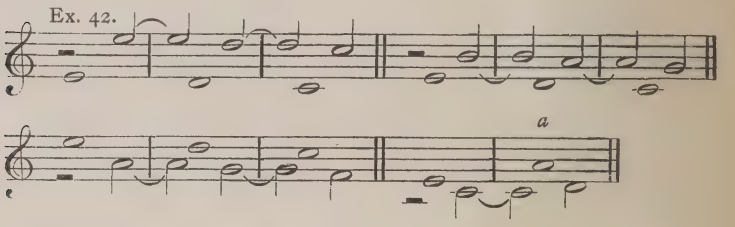
Ex. 41.



54. The interpolation of the second species is often most useful in other places besides when following a diminished fifth as above, helping us to avoid tiresome repetitions. The interruption of the syncopation should not exceed two minims.

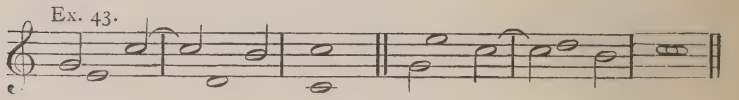
55. Passages which would be incorrect without suspensions are equally incorrect with them. The following progressions are bad, being only disguised consecutives; that at *a*, without the syncopation, would be a "hidden" fifth, and must be avoided in two-part:—

Ex. 42.



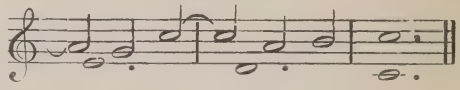
56. The best cadences are—

Ex. 43.



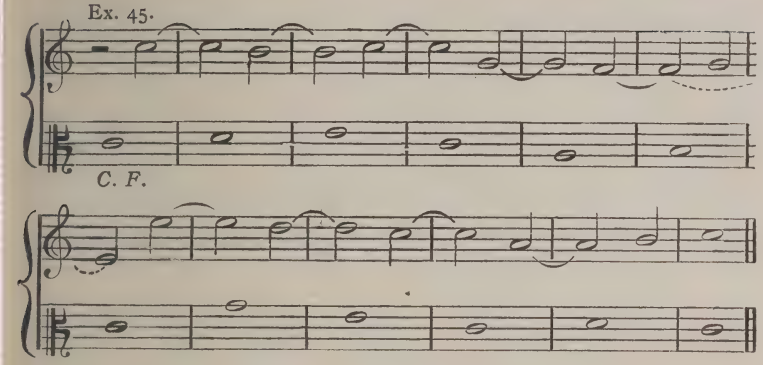
57. If three notes to one be written, the second note may be either a concord or passing discord. The ornamental resolution of suspensions (see par. 60), may also be employed, and will frequently be found useful at the cadence. (See Ex. 44.)

Ex. 44.

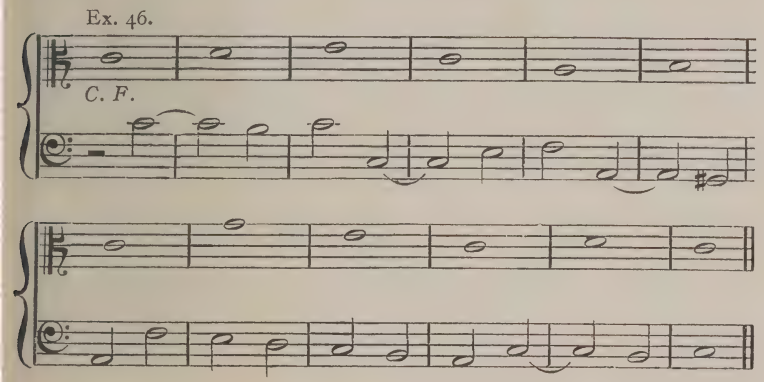


58. Some authors recommend the combination of the second and fourth species, instead of treating them separately; although it must be here stated that others strongly object to any interruption of the syncopations. This recommendation is of course merely a development of par. 54. For a specimen, see Ex. 46.

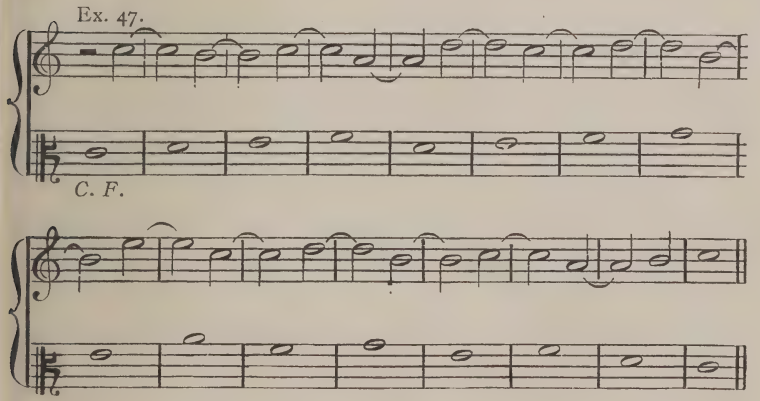
Ex. 45.



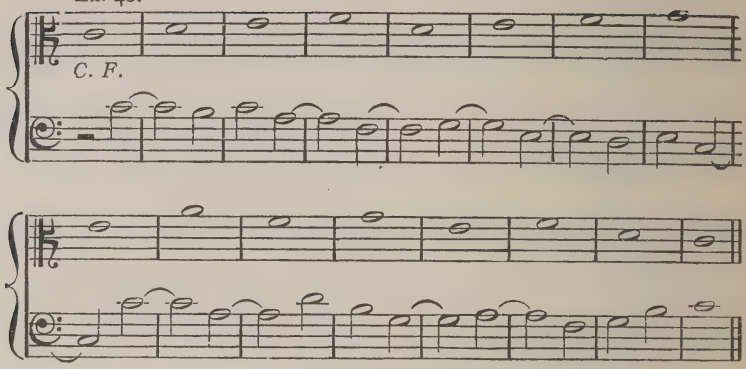
Ex. 46.



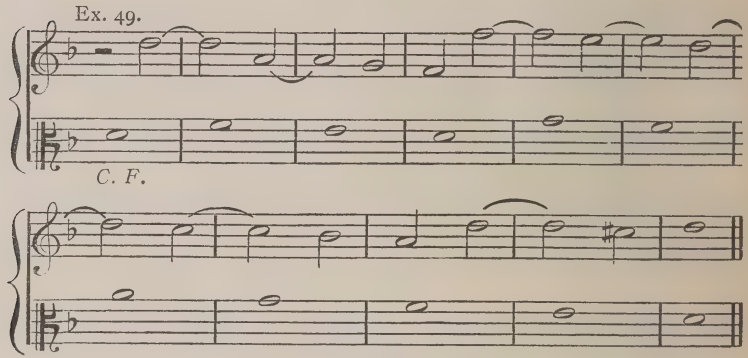
Ex. 47.



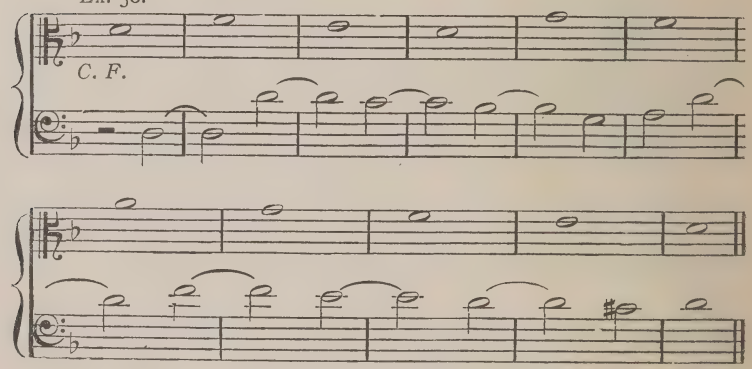
Ex. 48.



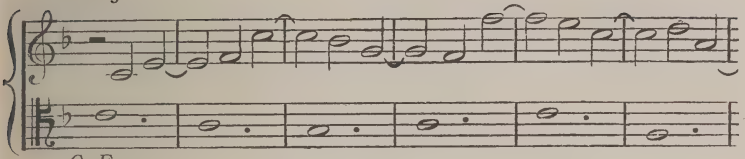
Ex. 49.



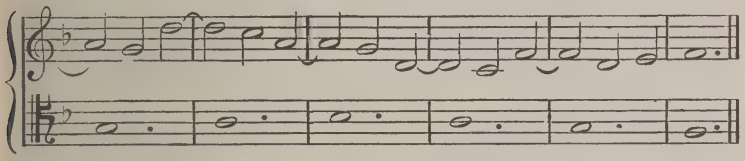
Ex. 50.



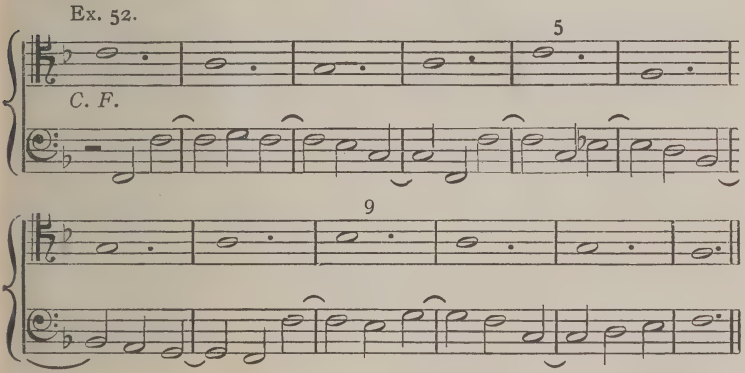
Ex. 51.



C. F.



Ex. 52.



OBSERVATIONS ON EX. 45 TO 52.

Ex. 45. The cadence is somewhat uncommon, the canto fermo rendering the usual 7 6 on the penultimate bar unadvisable.

Ex. 46. In this example the second species is used so often it may be considered a specimen of the combination of the second and fourth species alluded to in par. 58.

Ex. 47. The numerous fifths are not, strictly speaking, incorrect, as may be seen by referring to Ex. 14, which is Ex. 47 without the syncopations. The student is advised to be sparing in his use of such fifths, at least in two-part counterpoint.

Ex. 51. A specimen in triple time, the cadence by the aid of an ornamental resolution. The canto fermo begins on the dominant.

Ex. 52. The E flat in bar 5 avoids the tritone which would have existed between E natural and the following B flat, and introduces a satisfactory modulation to the subdominant. In bar 9 the diminished fifth is used, the resolution being deferred.

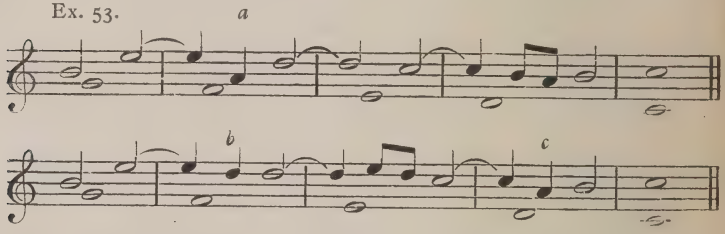
CHAPTER V.

FIFTH SPECIES IN TWO PARTS: FLORID COUNTERPOINT.

59. This is a mixture of the various kinds of counterpoint explained. In addition to the notes already employed, quavers are admitted, which should succeed each other, and also be approached and quitted, diatonically, and by conjunct movement. More than two quavers are rarely used in one bar, though occasionally four may be met with. They should always occur at the second or fourth divisions of the bar (*i.e.* the unaccented portions), and four quavers should never be taken in succession. As in the other species in two parts, the counterpoint commences after a crotchet or minim rest. The first note of the counterpoint must be a perfect concord.

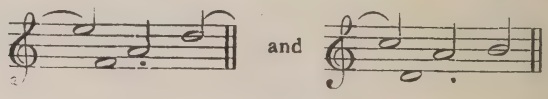
60. The counterpoint must be as vigorous and melodious as possible. To insure sufficient variety it will be well not to use one species for more than two successive bars; and the first species should be used only at the last bar. The above rule does not apply to the fourth species, provided that we avail ourselves of the ornamental resolutions. Various examples of these are given below, and their judicious use will add greatly to the effect of florid counterpoint. Most of them may of course be inverted.

Ex. 53.



The resolutions at *a* and *c*, may be used in triple time, thus:—

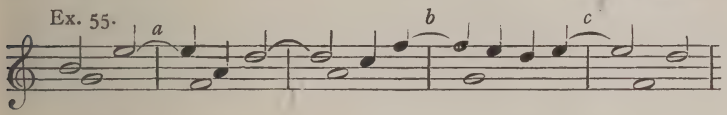
Ex. 54.



That at *b*, although sanctioned by the old writers, is not recommended. See par. 31.

61. It will be seen that by the use of the ornamental resolutions a minim is often tied to a crotchet (Ex. 55, *a*). Care must be taken that the first of the tied notes is not of less value than the second. For instance a crotchet should not in this way precede a minim, *c*; two crotchets should rarely be tied, *b*.

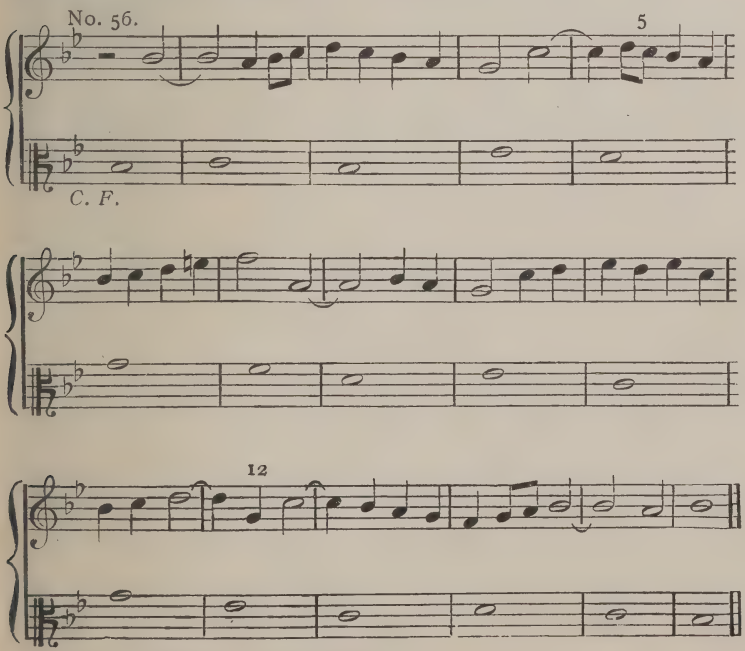
Ex. 55.



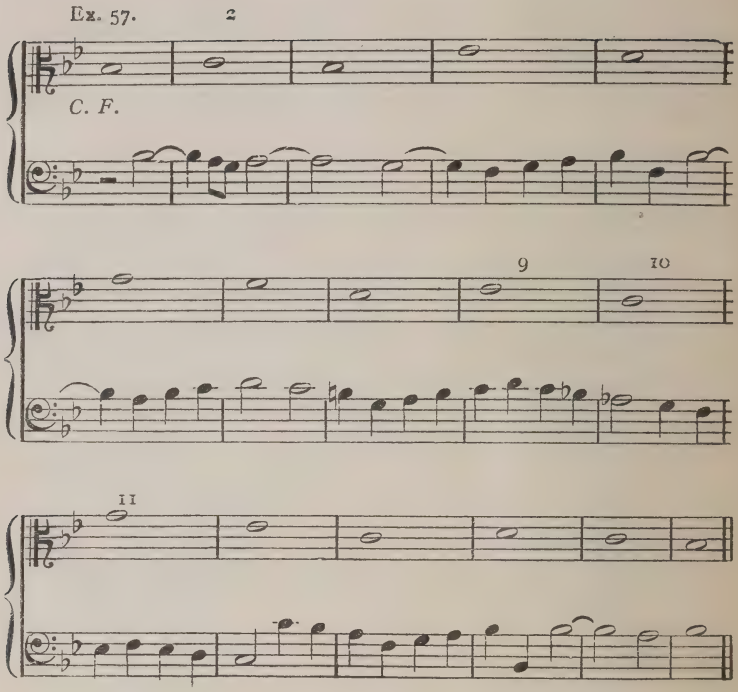
62. It will greatly conduce to the vigour and flow of the counterpoint if all minims at the second half of the bar be tied to the first note of the following bar. This should, in fact, always be the case if the minim has been immediately preceded by crotchets or quavers. This rule cannot of course be applied to the last bar but one, as the last note of the counterpoint must be of equal value with the last note of the canto fermo.

63. The best cadences are those used in the fourth species, with or without ornamental resolutions. Others, particularly those employed in the third species, are occasionally used.

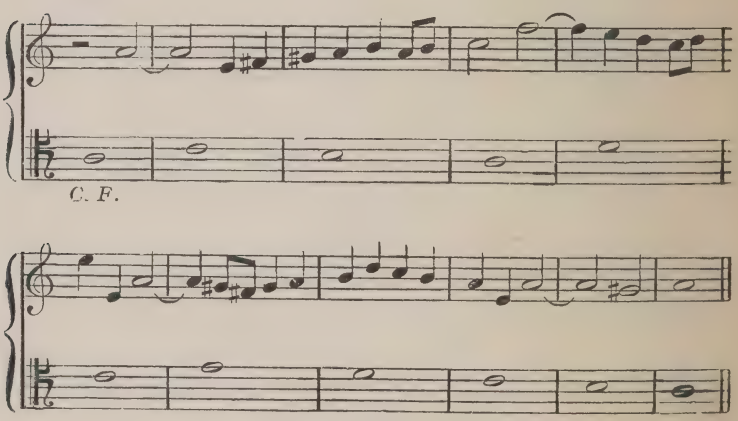
No. 56.



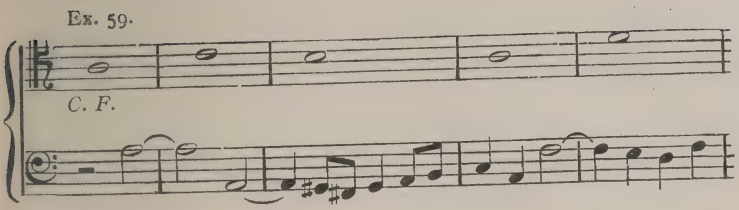
Ex. 57.

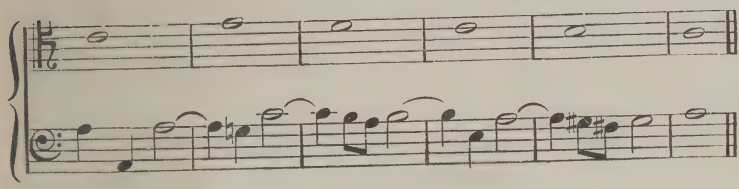


Ex. 58.

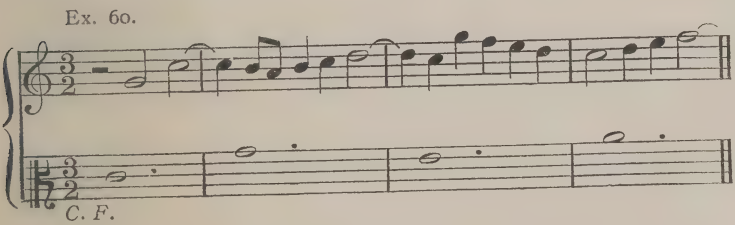


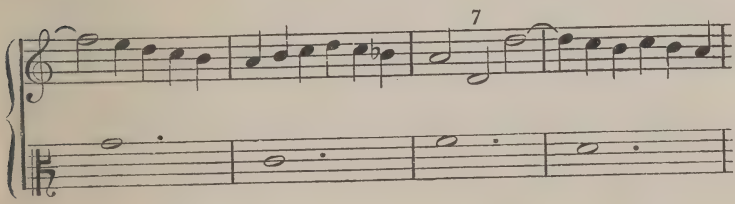
Ex. 59.

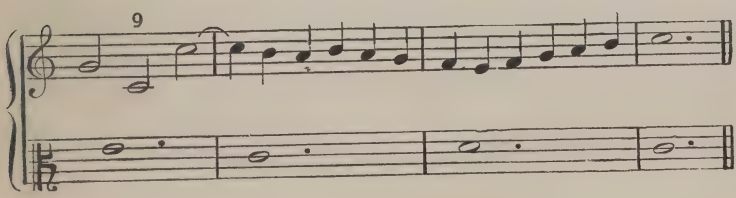




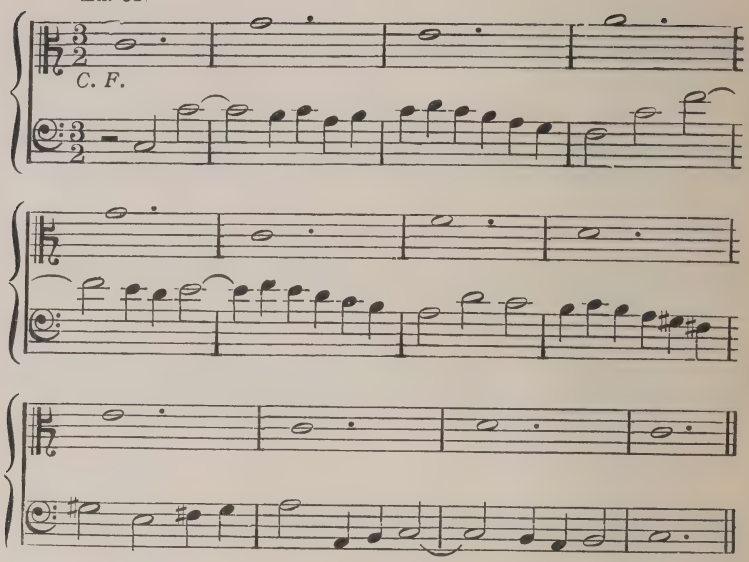
Ex. 60.







Ex. 61



Observations on Ex. 56 to 61.

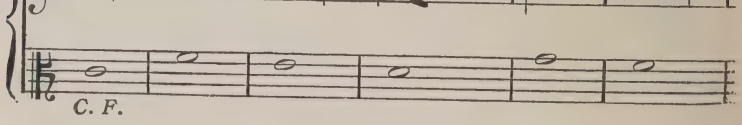
Ex. 56. In bars 5 and 12 ornamental resolutions are introduced, and at the eighth bar occurs the retardation of the fifth mentioned in par. 52.

Ex. 57. In bar 2 the leading-note does not rise, in order to avoid a unison on the accented beat of bar 3. The modulation to C minor in bars 9, 10, 11 is perhaps somewhat late in the example.

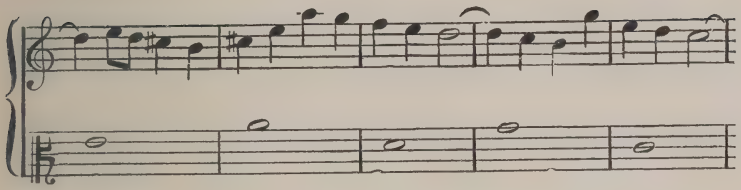
Ex. 59. Four quavers are introduced in bar 3, and the ornamental resolution at the cadence to carry out a sequence.

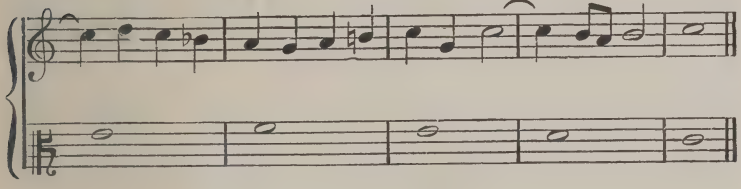
Ex. 60. A specimen in triple time. The parts cross in bars 7 and 9.

Ex. 62.*

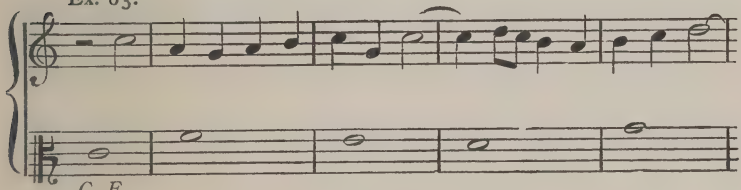


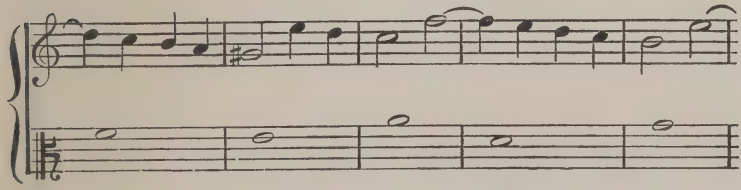
* Ex. 62 to 65 are by Sir John Goss.

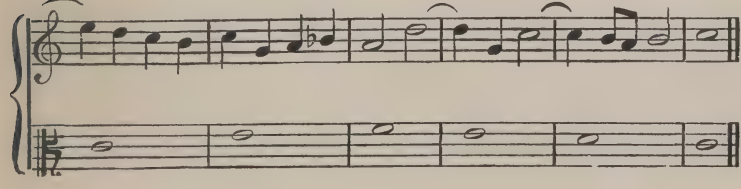




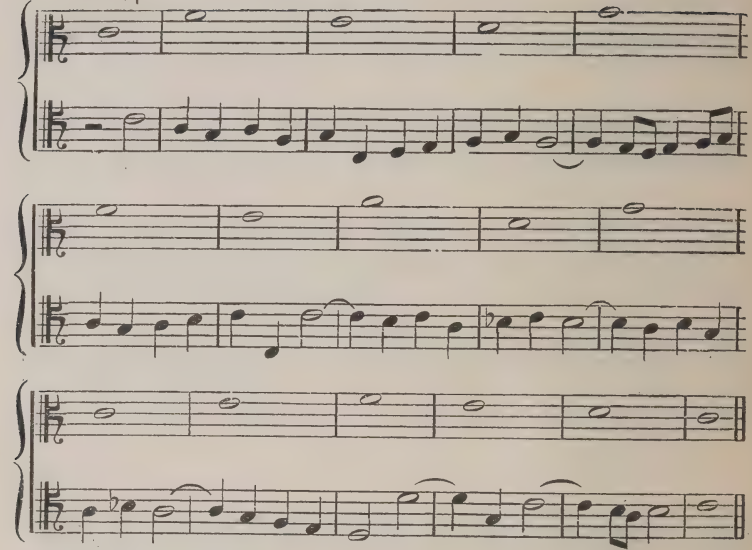
Ex. 63.



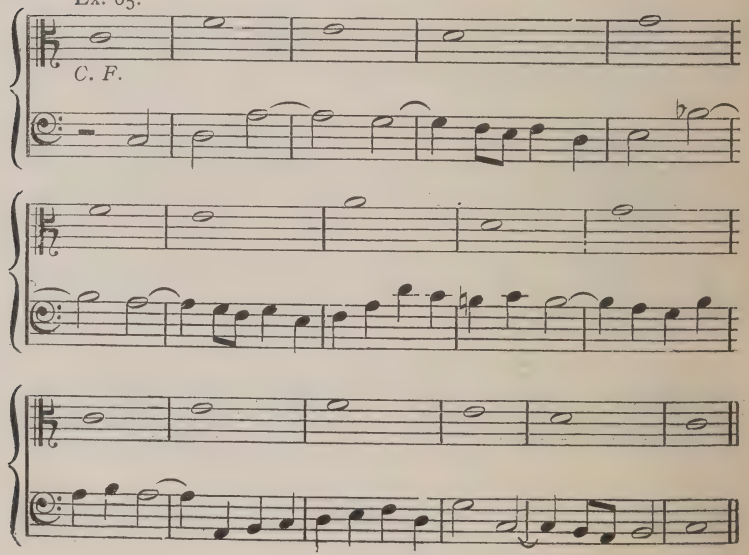




Ex. 64.



Ex. 65.



CHAPTER VI.

FIRST SPECIES IN THREE PARTS: NOTE AGAINST NOTE.

64. THREE-PART counterpoint includes the same species, and, generally speaking, is bound by the same rules, as two-part counterpoint.* The additional part in this and the other species is composed of notes of equal value with those of the canto fermo.

65. The chords used are the triad (major and minor, *not* diminished) and its first inversion, the chord of the sixth. It is not always easy to use a complete chord (though this should be done when possible), and then one or other of the intervals should be doubled, avoiding the doubled major third and doubled leading-note. It is also well to avoid having two sixths or even two minor thirds in the same chord, but this rule may be frequently disregarded for the sake of a flowing counterpoint. Although the diminished triad is not available, its first inversion, the chord of the sixth on the supertonic, may be used freely.

66. It should be observed that three *different* notes must be used in every chord except in the first and last bars, the only places where the *unison* may be used in this species.

67. The first bar should contain a triad, complete or incomplete, but if the third be wanting, it will be better to omit the fifth also, the counterpoint being then in unison or octave.

68. The presence of a third part causes the rules respecting hidden consecutives to be less stringent, particularly as regards the inner and one of the extreme parts, between which similar motion to the fifth or octave is frequently necessary to secure a smooth and, in other respects, correct progression. The upper part of the two in question should, if possible, move conjunctly, the third part being either stationary or moving by contrary

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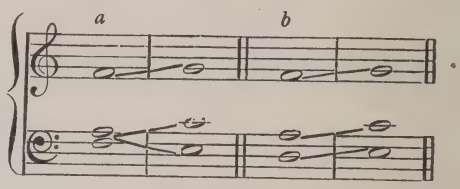
* Indeed it may be said that the rules of two-part remain in force in a great measure as regards the extreme (*i.e.* the *outside*) parts of *all* simple counterpoint: the student will do well to bear this in mind.

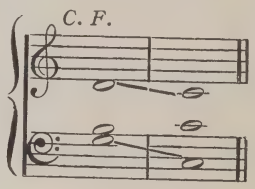
motion (Ex. 66, *a*). *All* the parts should rarely move in the same direction (Ex. 66, *b*).

Ex. 66.



69. Although, as has been said on page 31, "the rules of two-part remain in force in a great measure as regards the *extreme* parts of *all* simple counterpoint," the relaxation of the rule as to hidden octaves is most useful at the cadence when the canto fermo is in the upper part (Ex. 67).

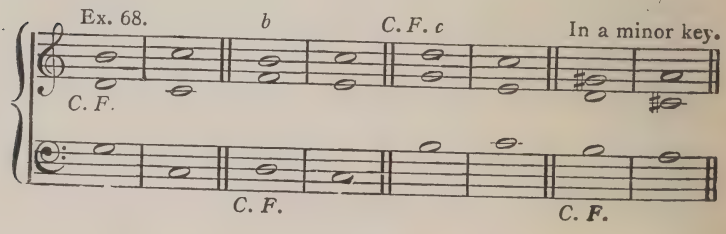
Ex. 67.



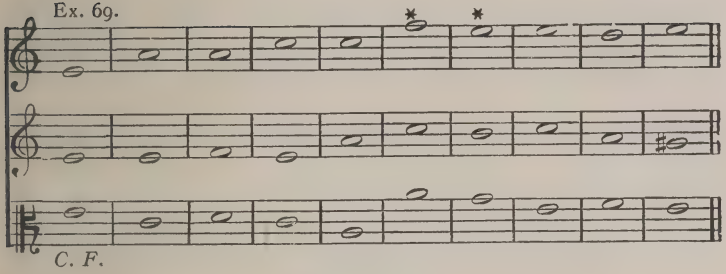
70. Hidden fifths between the extreme parts are seldom necessary or advisable in less than four parts.

71. The parts must be kept as equidistant as possible, and may cross occasionally if required to do so for melodic reasons.

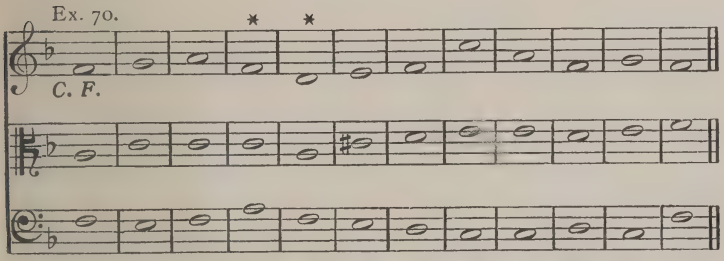
72. The cadences are as in Ex. 68; those at *b* and *c* may be used in the course of the counterpoint. The first of the two chords forming the cadence should be complete, and the second may be in unison or octave. If the third was used in the final chord of an example in the minor key it was formerly always made major; this is not now imperative, but is sometimes effective.



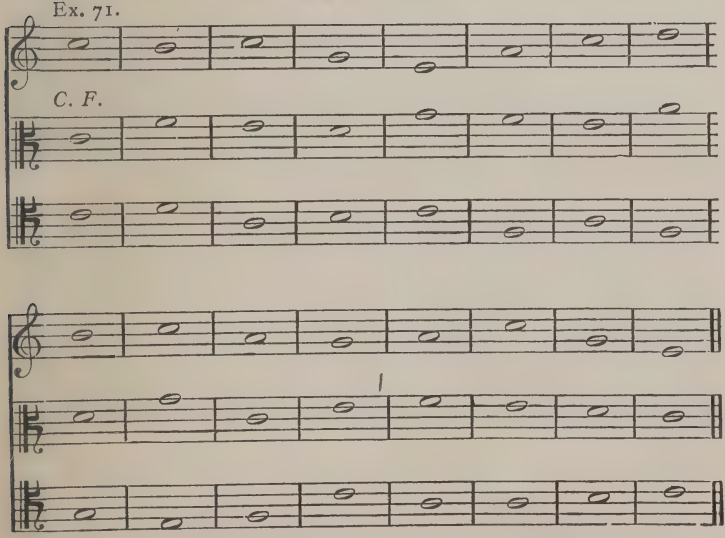
Ex. 69.

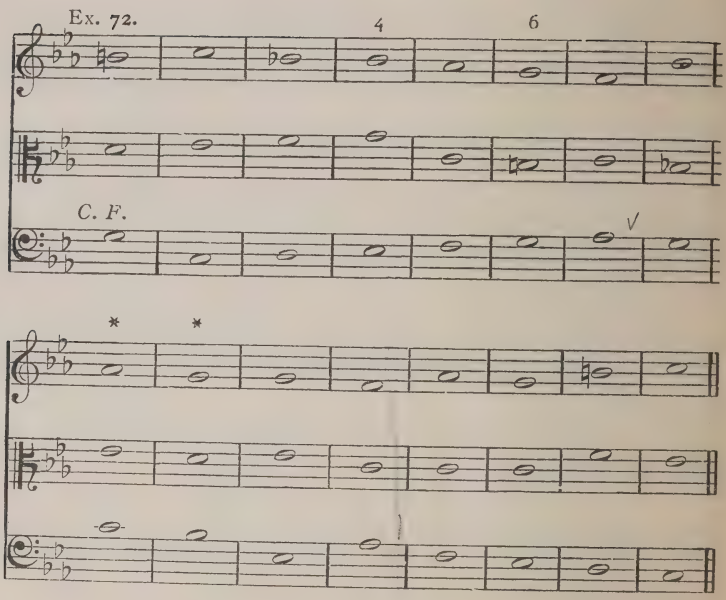


Ex. 70.



Ex. 71.





Observations on Ex. 69 to 72.

Ex. 69. The canto fermo begins and ends on the dominant of A minor. The final chord, being the dominant, has a major third.

Ex. 70. Although generally inadvisable to introduce repeated notes in the bass, in this and in the example following, there is no bad effect, as a different chord is taken at the repetition.

Ex. 71. The old writers would have ended with a bare fifth, which is, however, not now necessary.

Ex. 72. Between bars 4 and 6 it is possible a false relation may be considered to exist; the major third on the dominant (bar 6) is, however, so welcome that the author does not hesitate to use it here.

In Ex. 69, 70, and 72, at the bars marked * all the parts move by similar motion, not generally advisable (see par. 68); being all chords of the sixth, however, and in close harmony, there is nothing objectionable in the effect.

CHAPTER VII.

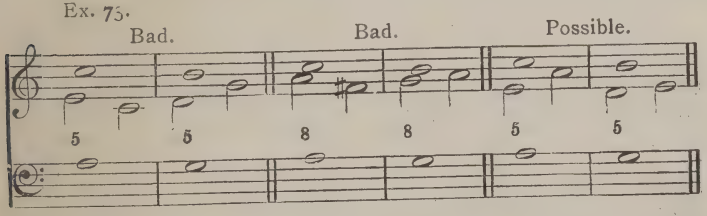
SECOND SPECIES IN THREE PARTS: TWO NOTES TO ONE.

73. Two notes are here written throughout one of the counterpoints to every note of the canto fermo, with the exception of the first and last bars. The additional part, in this and the other species of three-part counterpoint, commences with the canto fermo.

74. The unison and doubled major third should be avoided at the accented beat, but both, particularly the unison (between two of the parts only), may be used at the *unaccented* part of the bar in this and the remaining species of three-part counterpoint.

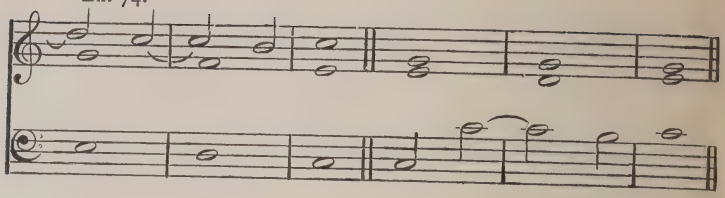
75. Consecutive fifths and octaves upon accented beats should be avoided. They may occasionally appear between the counterpoint moving in minims and one of the other parts, when one of the two is an inner part. Even in this case, which is not recommended, we should endeavour to separate them by a skip of at least a fourth in the part containing the two notes in a bar (Ex. 73).

Ex. 75.

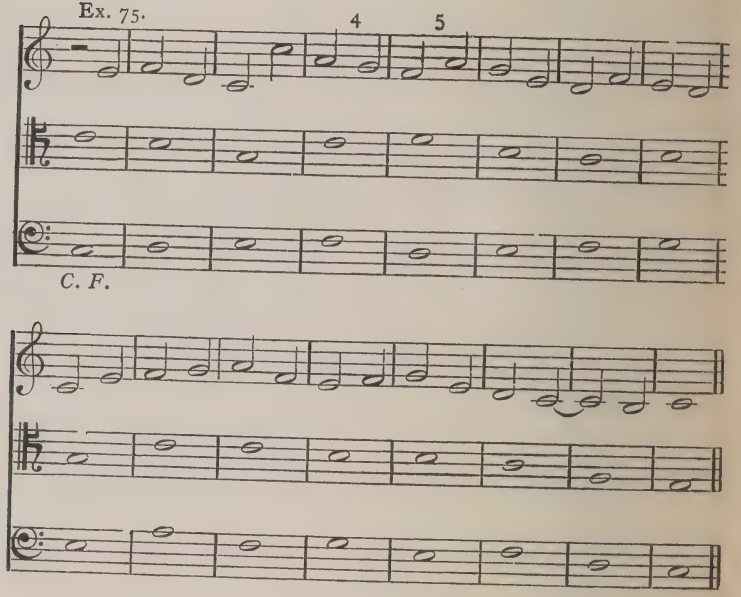


76. The cadences are various, those most in use being formed by the aid of syncopations (Ex. 74) as in the fourth species of two-part counterpoint, with the addition of course of a third part, completing the harmony.

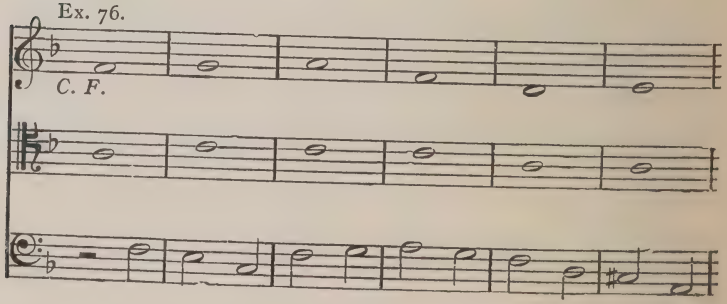
Ex. 74.

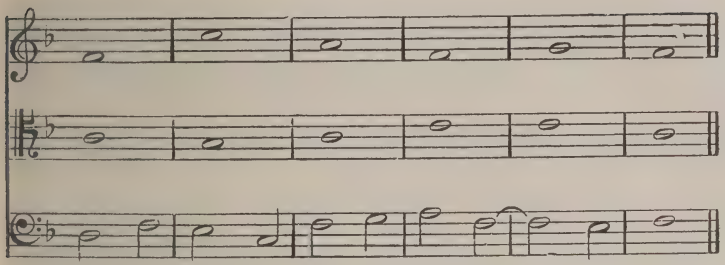


Ex. 75.

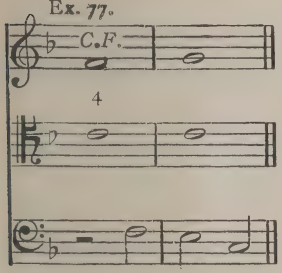


Ex. 76.

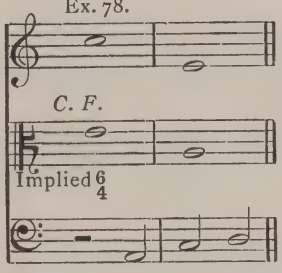




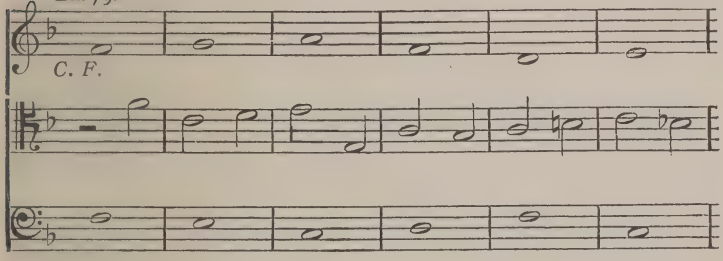
Ex. 77.

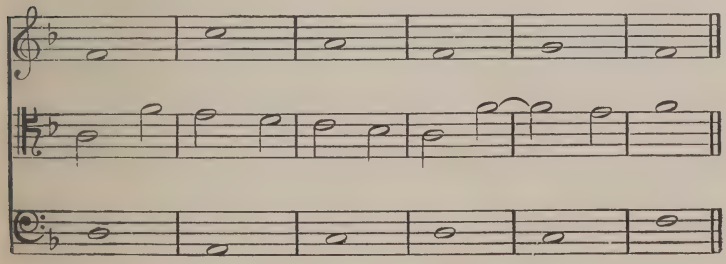


Ex. 78.

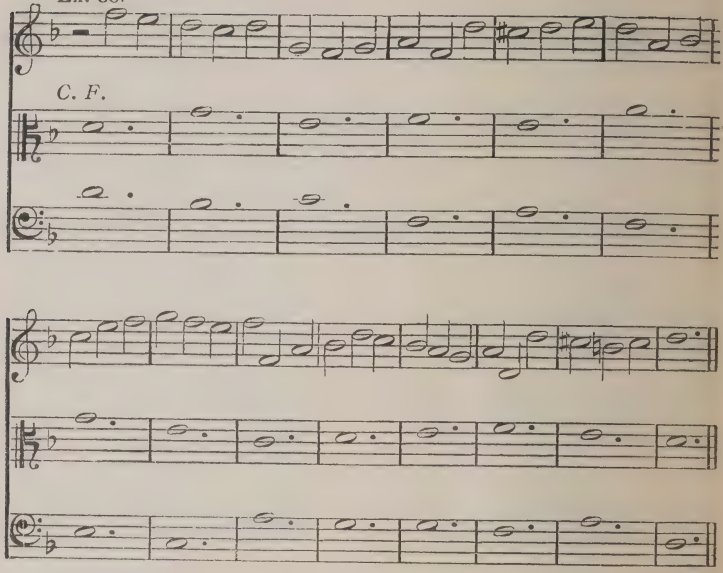


Ex. 79.





Ex. 80.



Observations on Ex. 75 to 80.

Ex. 75. The fifths in bars 4 and 5 being on unaccented beats are unobjectionable, especially as the G in bar 4 is a passing note, and because of the contrary motion.

Ex. 76. The lower part entering on the second beat causes the example to begin with a sixth. This is quite correct; the student must, however, be careful not to let an exercise begin with a fourth, as in Ex. 77, this interval being a discord between the *lowest* and an upper part (see Definitions). Some canti fermi begin upon the dominant (see Ex. 78); if placed in an inner part, with the second species in the bass, care must be taken not to commence with an implied $\frac{6}{4}$, as in Ex. 78. The permission to *begin* with an imperfect concord in three or more parts—although objected to by some writers—is founded upon the authority and practice of Fux, Albrechtsberger, and others.

CHAPTER VIII.

THIRD SPECIES IN THREE PARTS: FOUR NOTES TO ONE.

77. The rules laid down in the corresponding species in two parts with regard to hidden consecutives and the use of the changing note must be borne in mind. As in the other species of three-part counterpoint, more freedom is allowed as to hidden consecutives when one of the counterpoints between which they occur is an inner part.

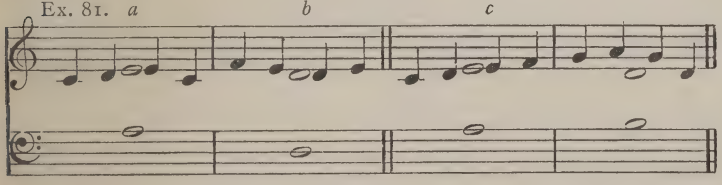
78. Each bar (except of course the first) should if possible commence with a complete chord, but if this cannot be done an effort should be made to bring it in on the third crotchet. Some authors say on the *second*, but this often causes the part containing crotchets to move awkwardly.

79. The cadences are those given for this species in two parts, with the addition of course of a third part.

80. Students must beware of confusing concords and discords in this species, bearing in mind what was said in the note to par. 39.

81. Avoid moving conjunctly and obliquely to the unison (Ex. 81, *a*, *b*), except when the parts are crossing, the unison being then merely passed through (Ex. 81, *c*).

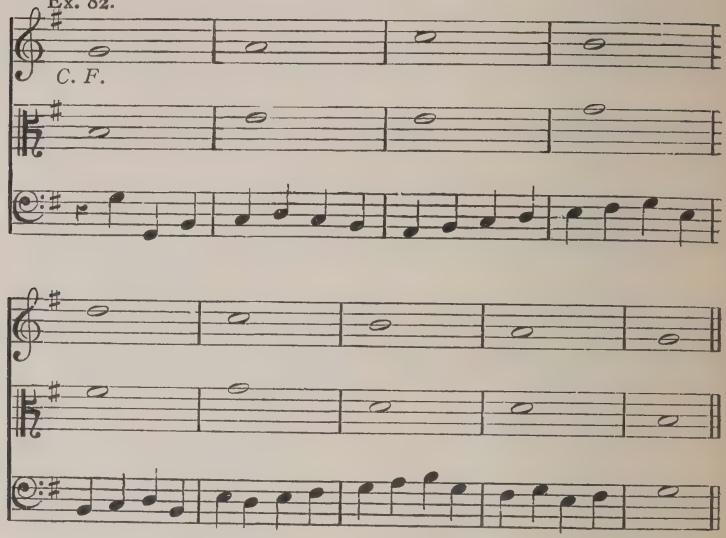
Ex. 81. *a* *b* *c*



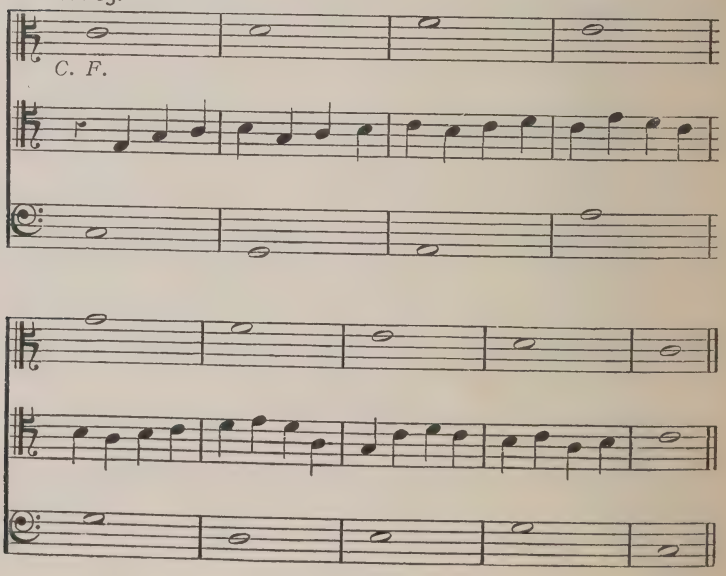
82. Six or eight notes are sometimes written against one (see Ex. 86).

83. This species may be combined with the preceding, and, as it will be difficult to avoid disjunct movement in one of the parts, the rigour of the rule against it may be relaxed, particularly as regards the second species.

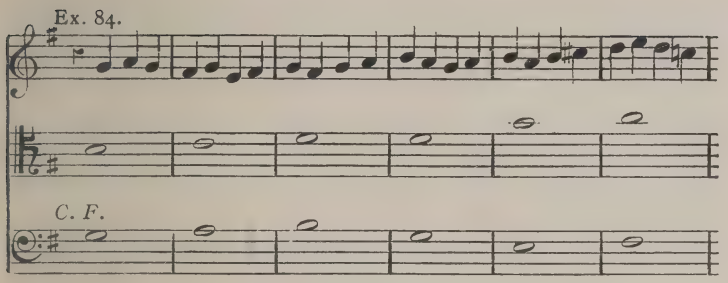
Ex. 82.

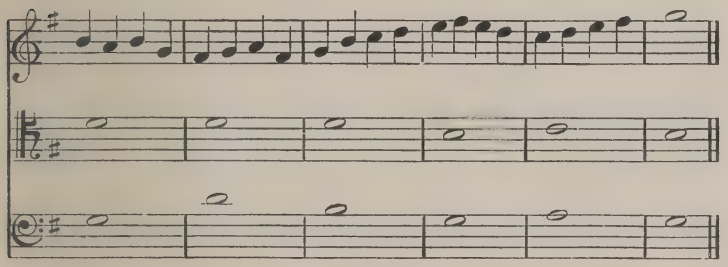


Ex. 83.

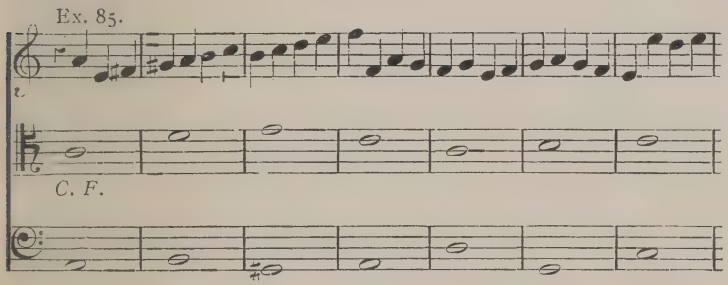


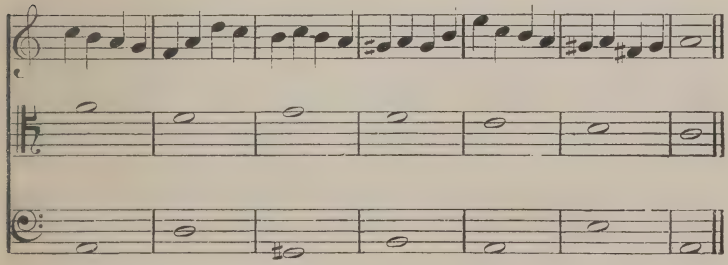
Ex. 84.



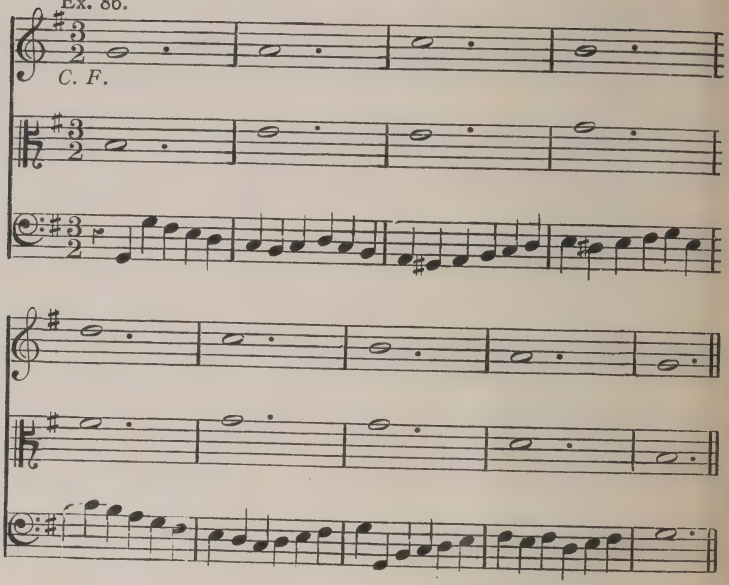


Ex. 85.

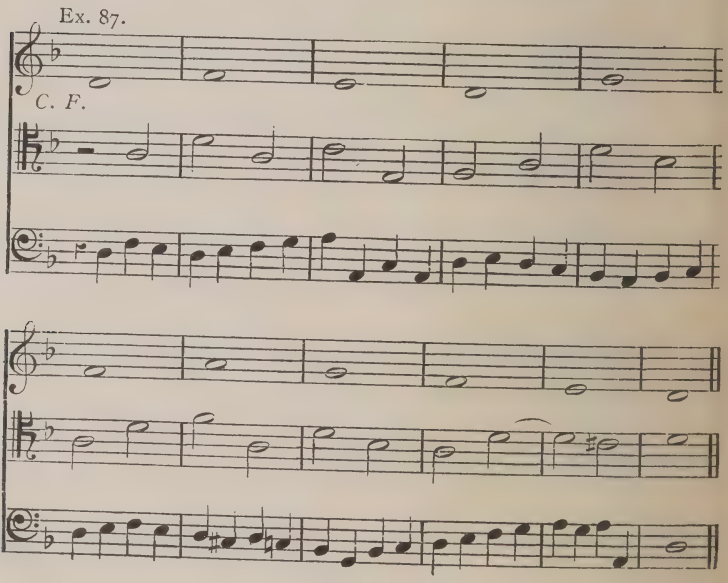




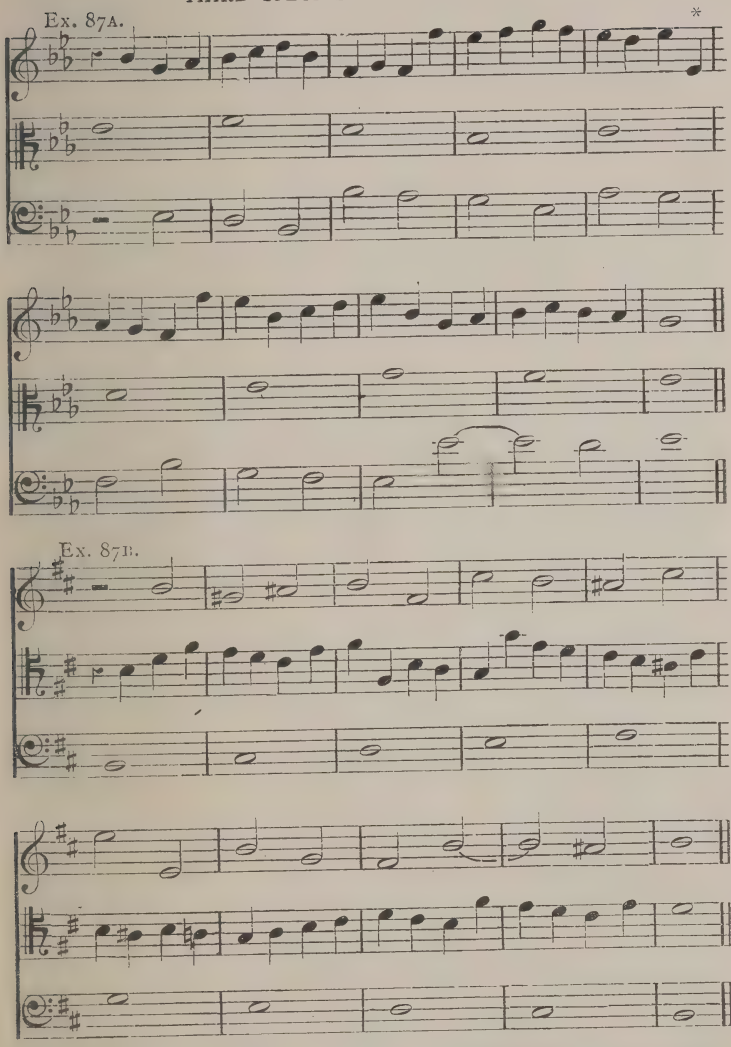
Ex. 86.



Ex. 87.



Ex. 87A.



Ex. 87B.

* In combinations of the second and third species, a note of the latter, if *dissonant* with a passing-note of the former, must not be taken or quitted by skip, even though it be consonant with the implied harmony. Therefore if C, instead of E flat had been taken as the fourth crotchet of bar 5, Ex. 87A, it would have been incorrect. These remarks apply more or less to all combined species of counterpoint.

CHAPTER IX.

FOURTH SPECIES IN THREE PARTS: SYNCOPATION.

84. THE rules for this species in two parts apply generally in three parts. The additional part will be in notes of equal value with the canto fermo, forming with it and the resolution of each syncopation either a triad or chord of the sixth. Care must be taken that the note, or its octave, the appearance of which is delayed by a suspension, does not occur in another part during the suspension. The ninth suspending the octave is of course an exception to this rule.

85. All the dissonances used in the corresponding species are available.

86. The fourth will be accompanied by the fifth or octave, and will resolve on the third.

87. The fifth (as a retardation) will be accompanied by the third, and will resolve on the sixth.

88. The seventh by the third (sometimes by the octave, particularly when it is a *minor* seventh), resolving on the sixth.

89. The ninth by the third, resolving on the octave.

90. Occasionally the sixth must be treated as a discord, viz. when it is clearly a suspension of the fifth.

91. We may also suspend the third in a chord of the sixth, by a fourth, and the octave in a chord of the sixth, by a ninth, but the effect is not always good, and the syncopations given above should be preferred.

92. The dissonances already mentioned occur in one of the upper parts only.

93. The dissonance of the second will be accompanied by the fourth or fifth, and occurs only in the bass.

94. The syncopation may be broken, as in the corresponding species in two parts, and the second species may be interpolated, or even a rest introduced. This should not be longer than half a bar, unless at the commencement, when an additional bar's rest may sometimes be necessary to enable us to begin with syncopation on the second half of the second bar.

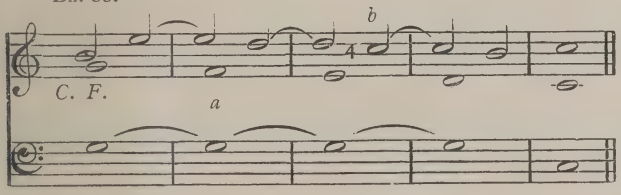
95. Passages involving hidden consecutives must be avoided, even if they occur between the inner and one of the extreme parts. See par. 68.

96. The rule which requires a concord to prepare a syncopation

may be dispensed with if the bass remain stationary for two or more bars (Ex. 88, *b*). This "pedal," as it is termed, is best when used just previous to the cadence, the dominant being sustained in the bass, although it may be effectively introduced in other places. The first discord on a pedal must, however, be prepared as usual by a concord, and the last must also resolve on a concord.

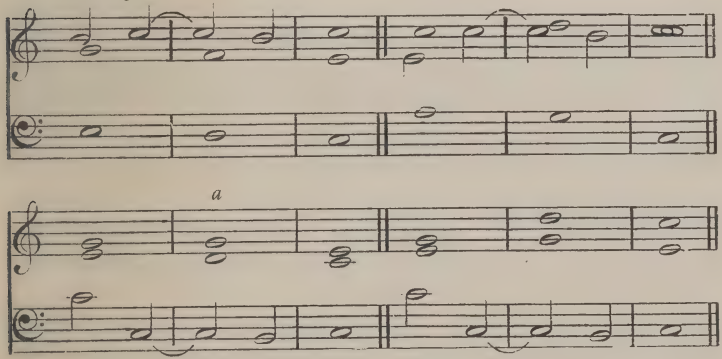
97. During a pedal the part next above the bass may be dissonant with it (see Ex. 88, *a*); but it must be borne in mind that this part, during the continuance of the pedal, is after all the real bass, and the laws of strict counterpoint hold good between it and the upper part or parts.

Ex. 88.



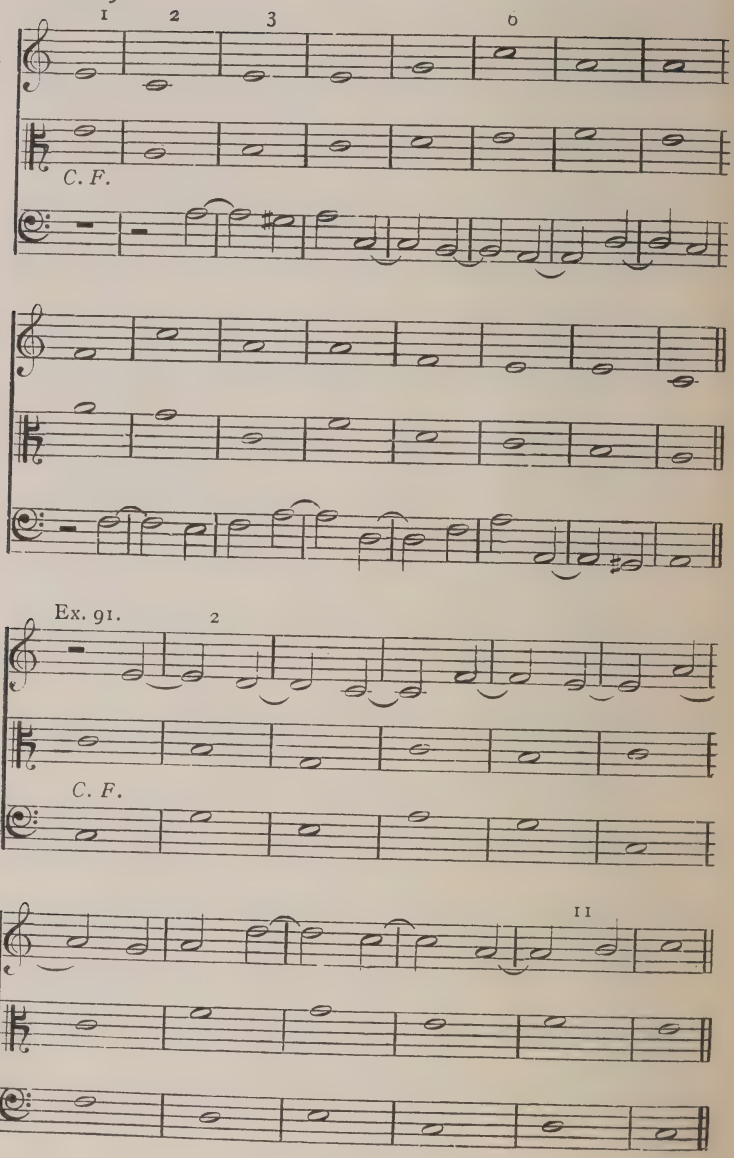
98. The cadences are as follows:—

Ex. 89.

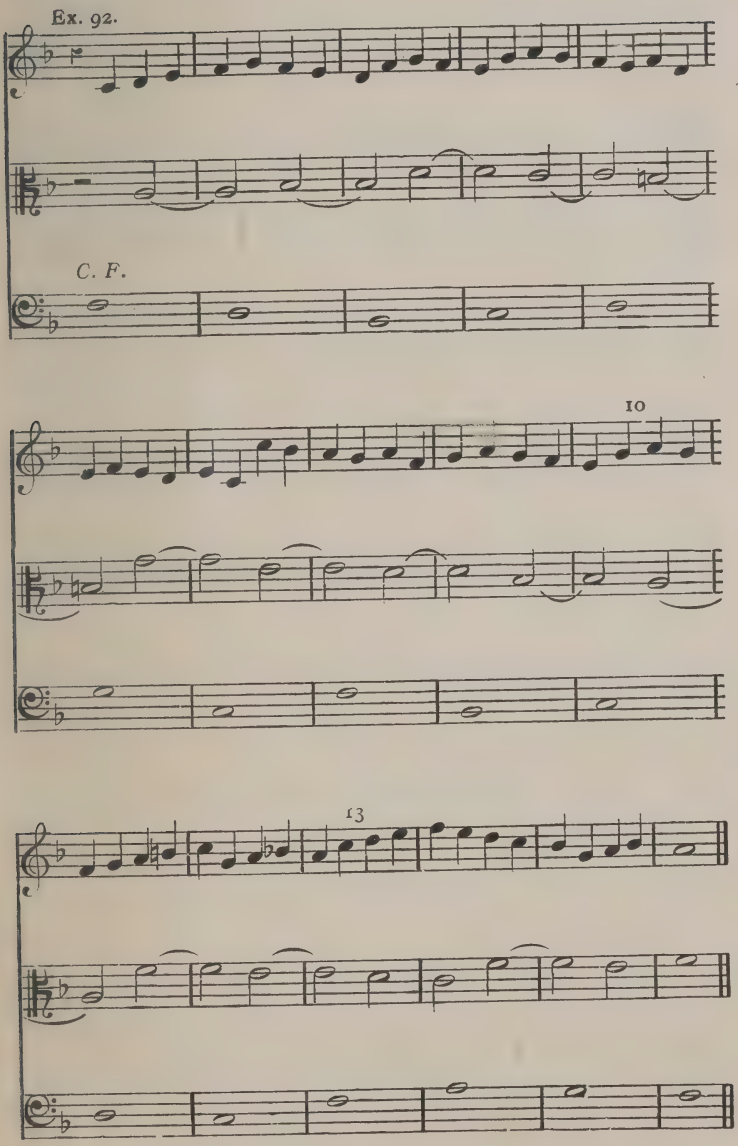


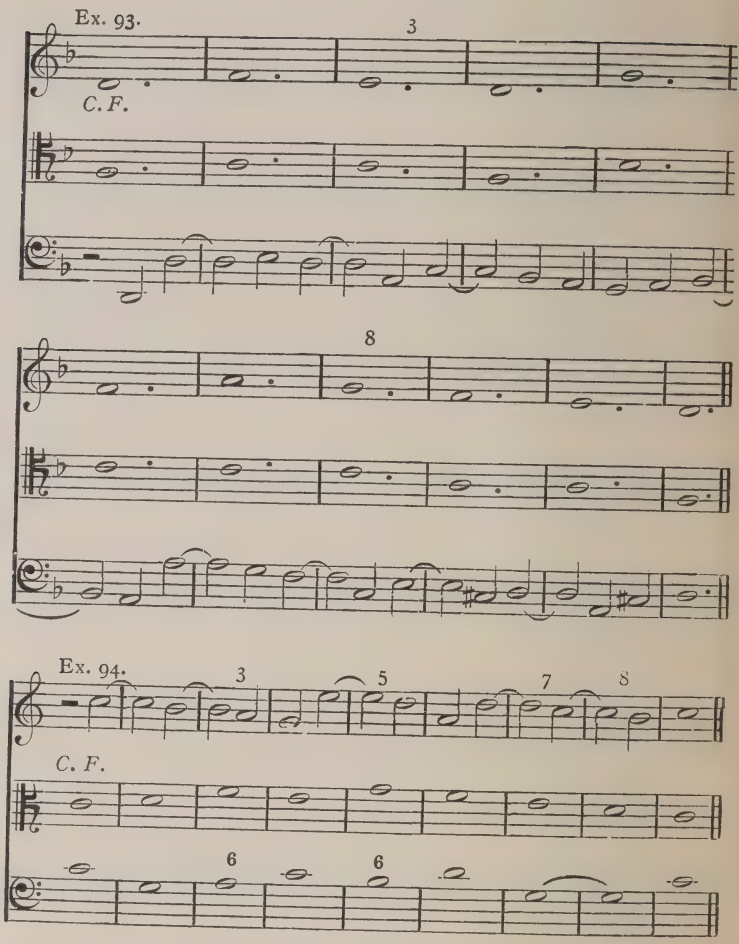
99. The rule laid down by some modern writers that in combined counterpoint the lowest moving part be considered to be the bass for the time being, and the motion of the upper part or parts regulated accordingly, although in general an admirable precept, cannot always be rigidly adhered to; if it were so, such indispensable progressions as that at *a* in Ex. 89, would be rendered impossible.

Ex. 90.



Ex. 91.

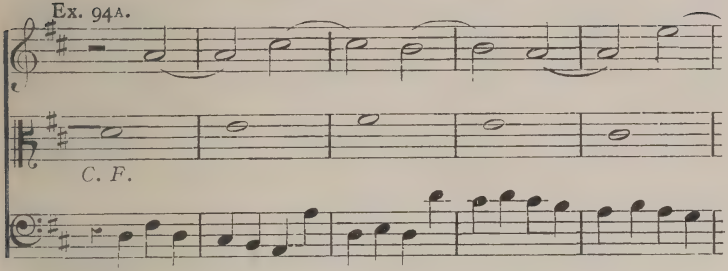

Ex. 92.
C. F.
10
13

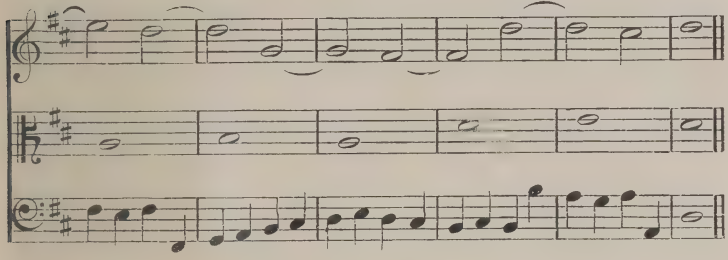


Observations on Ex. 90 to 94.

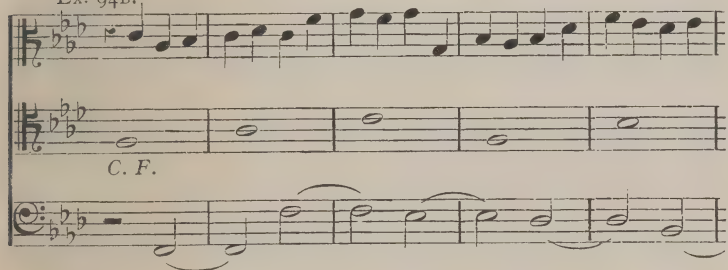
Ex. 90. The canto fermo commences on the dominant, rendering the progression to bar 2 somewhat awkward, if the syncopatior commence as usual in bar 1. Advantage has been taken of par. 94, the syncopation entering on the second half of bar 2. In bar 3 the dissonance of the second is accompanied by a fifth, in bar 6 the same dissonance is accompanied by a fourth.

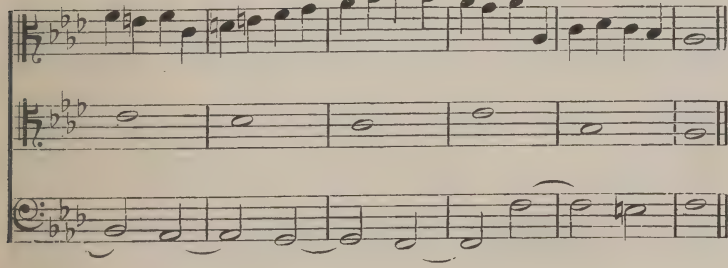
Ex. 94A.





Ex. 94B.





CHAPTER X.

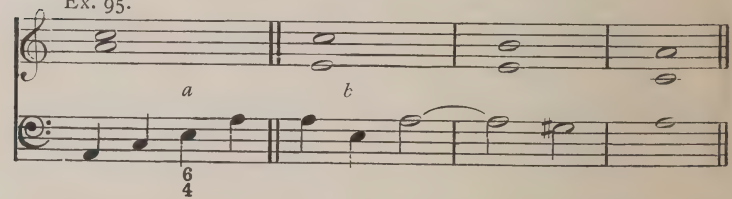
FIFTH SPECIES IN THREE PARTS: FLORID.

100. The student will be able to construct this counterpoint by the aid of the rules already given (see the corresponding species in two parts). Florid counterpoint may be written against the canto fermo in both parts, instead of one being composed of notes of equal value with the canto fermo. In doing this care should be taken to contrast the two florid parts. If one is moving rapidly let the other one syncopate or move by the second species. Contrary and oblique motion between the two will also greatly help the student to write smooth and melodious counterpoints.

101. The student may combine some one of the previous species with this, instead of having two parts in florid counterpoint.

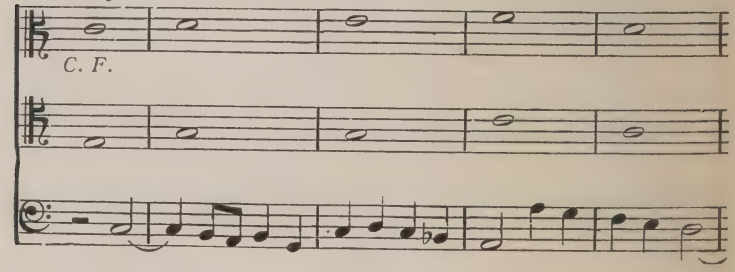
102. The $\frac{6}{4}$ has hitherto been excluded; it may, however, be used in this species, occurring at the second, third, or fourth crotchet, when the bass moves in arpeggio (Ex. 95, *a*).

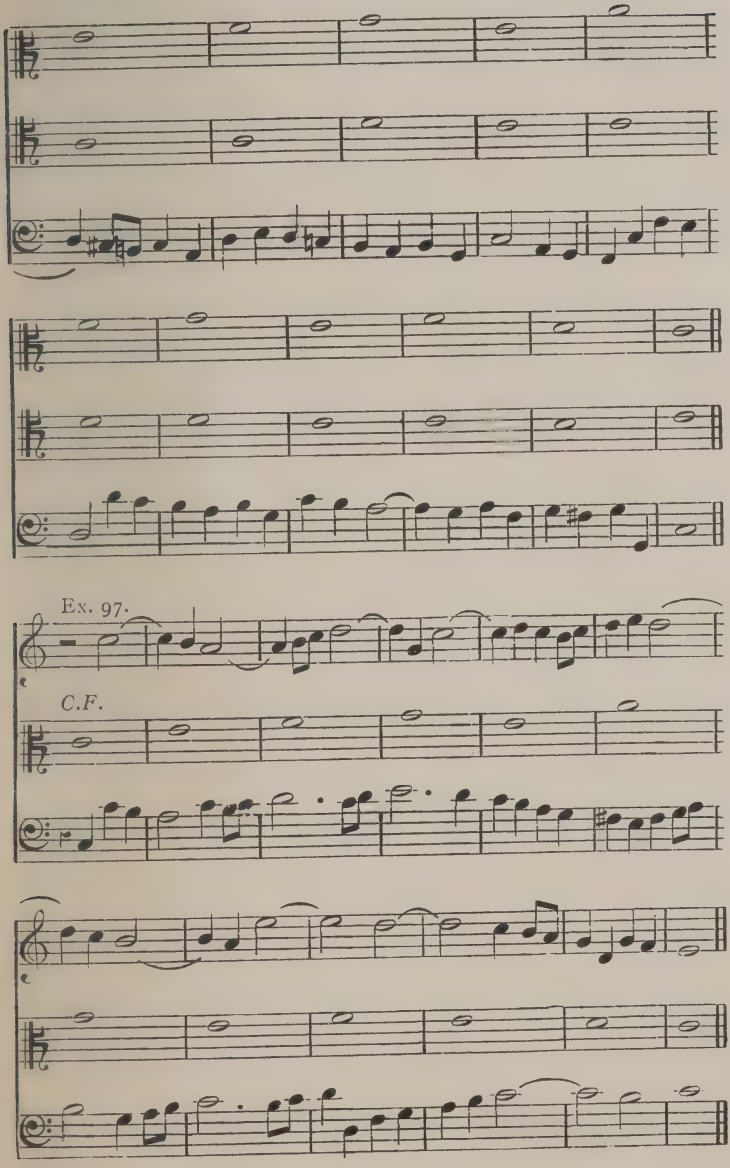
Ex. 95.



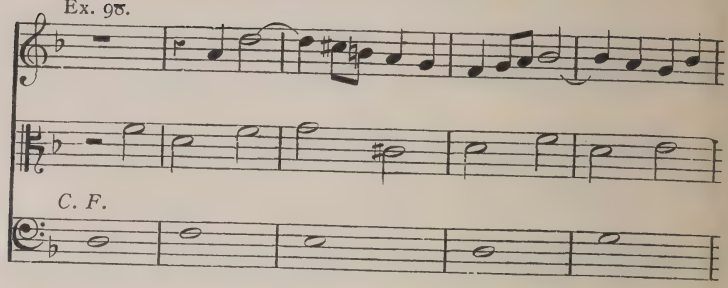
103. The $\frac{6}{4}$ at *b* is of course only *implied*. The passage at *a* should not be often used, as it transgresses the rule laid down in par. 36; that at *b* may be freely used.

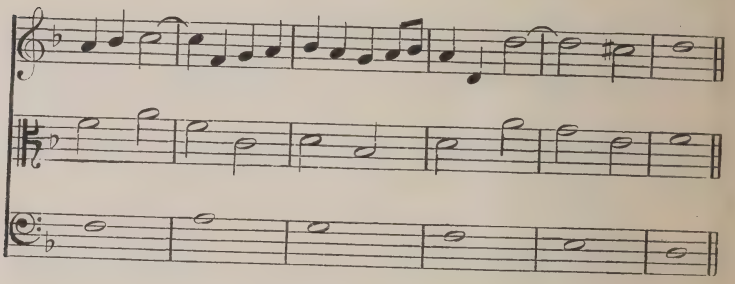
Ex. 96



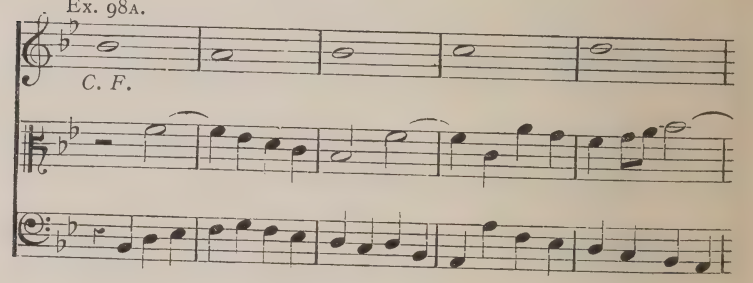

Ex. 97.
C.F.

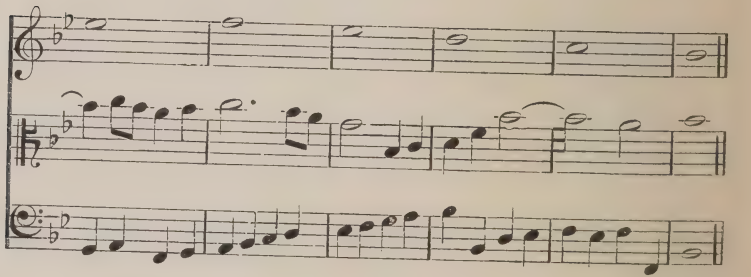
Ex. 98.





Ex. 98A.





CHAPTER XI.

FIRST, SECOND, AND THIRD SPECIES IN FOUR PARTS.

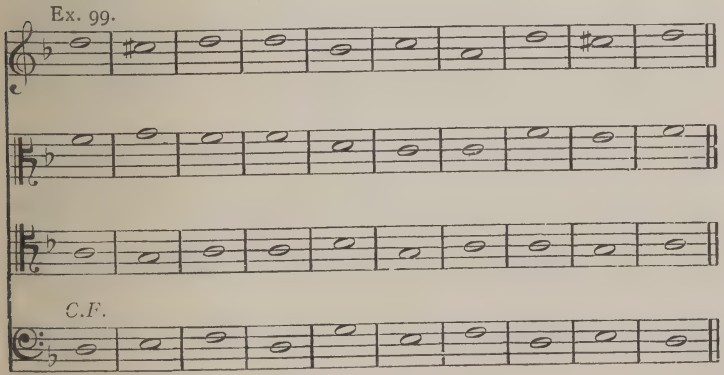
104. The additional part now necessary is obtained by doubling one of the three notes of the triad or chord of the sixth, these being the only chords used. The context will generally decide which note should be doubled, it being well to avoid doubling the major third to the root, more especially when it is a leading-note.* Two of the counterpoints will thus be in notes of equal value with the canto fermo; the other will consist exclusively of one of the species now under consideration, *i.e.*, of semibreves, minims, or crotchets.

105. When possible the first bar should contain a complete chord, but this will depend upon the necessary progression to the second bar. All the parts *may* commence in octave or unison (see Ex. 101).

106. Although the rules given for the various species of counterpoint of which we have already treated remain in force, they are observed much less rigidly as the parts increase in number. The relaxation of the rules as to hidden consecutives mentioned in par. 68 will be found useful and necessary.

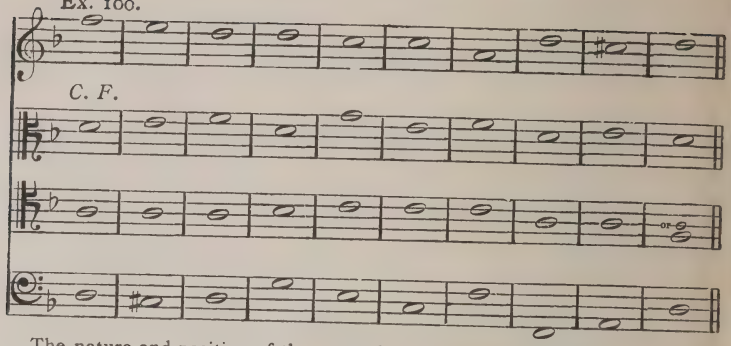
107. The student may combine the three species we have just been explaining (see Ex. 112).

Ex. 99.



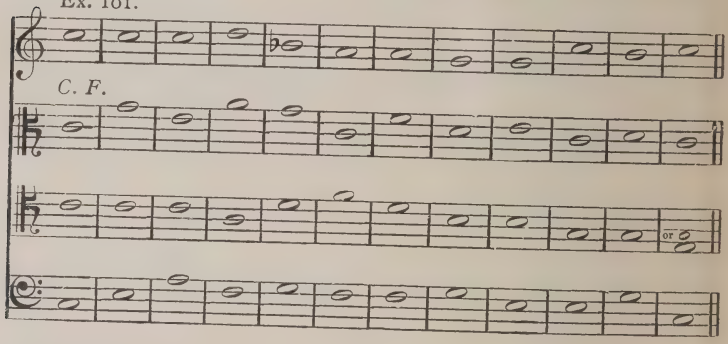
* The *occasional* doubling of the major third is by no means objected to—on the contrary, the Author, following the examples of Fux, Albrechtsberger, Cherubini, &c., does not hesitate to employ this combination to gain a smooth progression, or to escape one that is unadvisable. The doubled leading-note is by far the most objectionable.

Ex. 100.

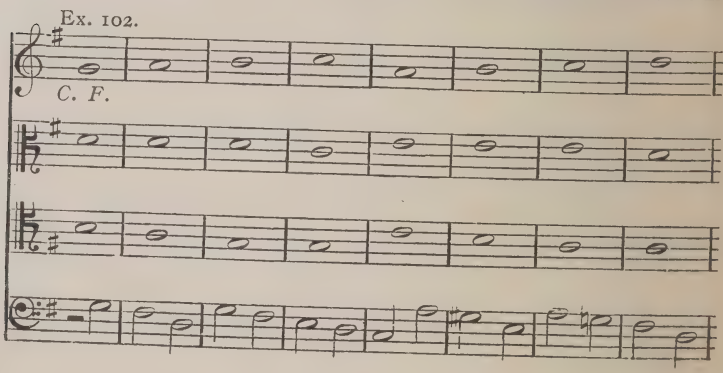


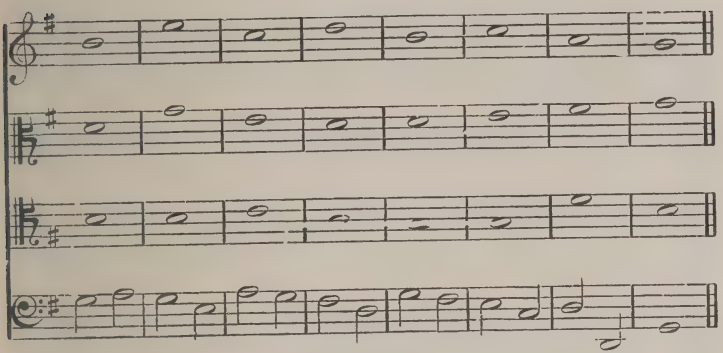
The nature and position of the canto fermo in Ex. 100 involves a wide distribution of parts, not altogether advisable. The melody is, however, smooth, and moves in effective contrary motion with the canto fermo. The last bar might, perhaps, with advantage follow the ancient models, and have no third.

Ex. 101.



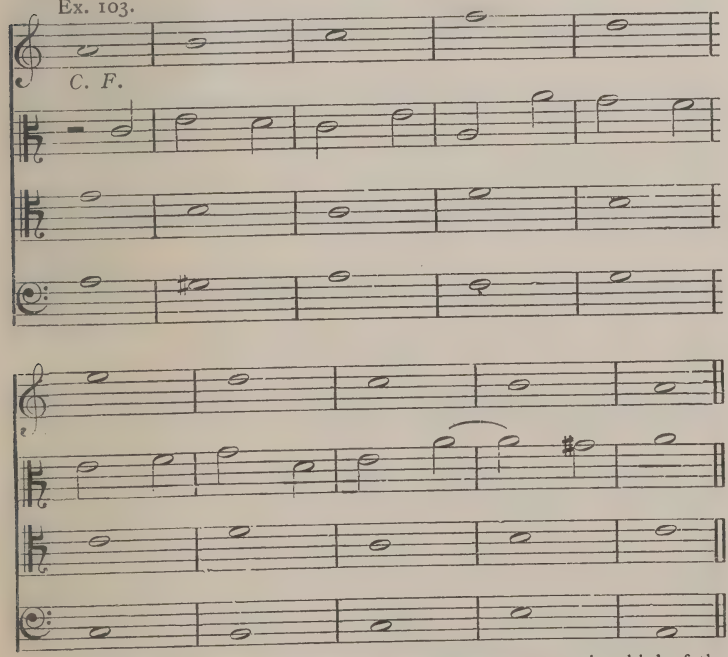
Ex. 102.





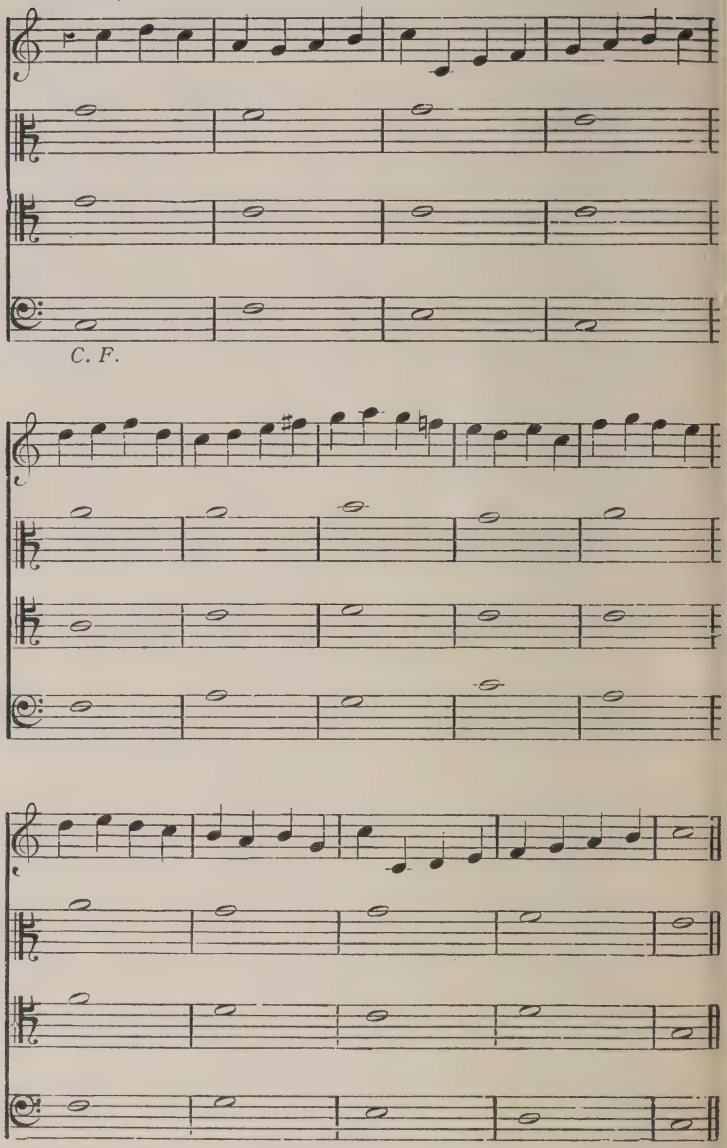
A good effect is produced in the above example by the sequences. The student may begin as above, with a chord of the sixth, but not with a fourth (see p. 38).

Ex. 103.

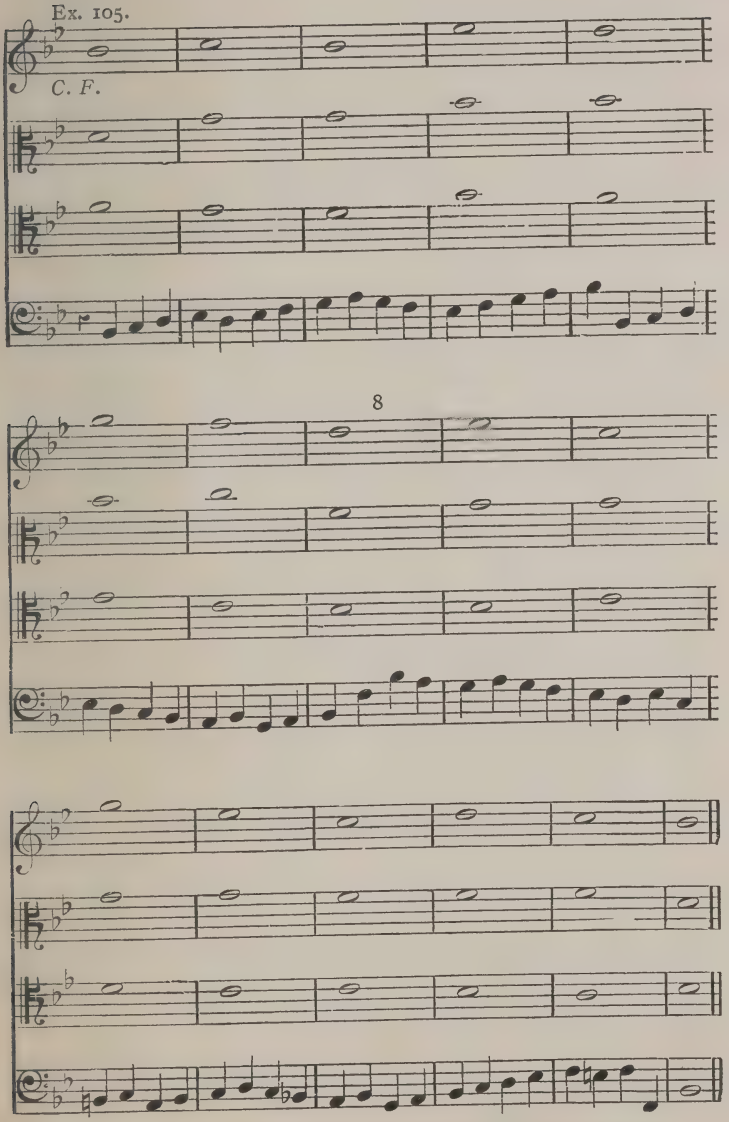


As the part in minims in the above example enters upon the third of the chord, it is well to let the tenor begin with a fifth, thus avoiding an unison, and causing the alto to enter with good effect.

Ex. 104.



Ex. 105.



8 of the above example a $\frac{6}{4}$ is used, the bass moving in arpeggio.

CHAPTER XII.

FOURTH SPECIES IN FOUR PARTS: SYNCOPATION.

108. In this species every chord should, if possible, be complete. What was said in par. 84 as to the appearance of a note delayed by a suspension, in another part, *during the suspension*, must be carefully borne in mind.

109. The dissonances and their resolutions are the same as in the corresponding species in three parts. An additional accompanying note will of course be required.

110. The fourth will be accompanied by the fifth and octave.

111. The fifth (as a retardation) by the third and octave (or two thirds).

112. The sixth (as a suspension) by the third and octave (or two thirds).

113. The seventh by the third and octave, or, rarely, by two thirds; sometimes by a third and fifth, the latter being removed when the seventh falls to the sixth.

114. The ninth by a third and fifth.

115. The second (which can only occur in the bass) will be accompanied by two fifths or two fourths; or the upper note of the two, forming the dissonance of the second, may be doubled.

116. The fourth is sometimes accompanied by a sixth and octave, being a suspension of the third in a chord of the sixth.

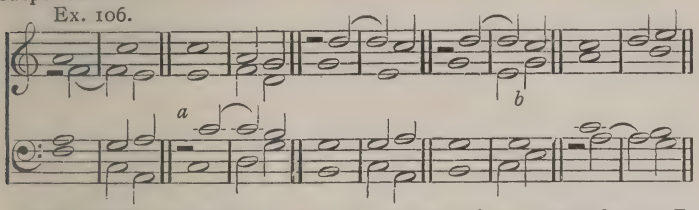
117. The ninth is sometimes accompanied by a third and sixth, being a suspension of an octave in a chord of the sixth.

118. The use of the fifth to accompany the seventh necessitates the use of the second species by the part which has the fifth. This interpolation of a bar of the second species instead of the first is often resorted to in the accompaniment of other chords in four-part counterpoint. It is a valuable license, and if carefully used makes the harmony much more satisfactory. By the aid of this rule, although a suspension must always resolve upon the *note* suspended, yet this note (by the bass, or some other part or parts, moving in minims), will often form part of a different chord from that on which the suspension was originally constructed. Sometimes it will resolve on an inversion of the same chord (Ex. 106 *b*).

119. The following examples are principally from Cherubini :—

Suspended Fourth Seventh Ninth Ninth Second

Ex. 106.

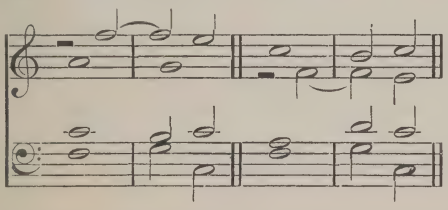


It will be seen the example at *a* is not constructed on a canto fermo. For a longer specimen see Ex. 128.

120. In all the above examples, except the one at *a*, it will be observed that the suspensions are *accompanied* by the notes belonging to the chord which is really suspended, and not by notes belonging to the chord on which the suspension here resolves.

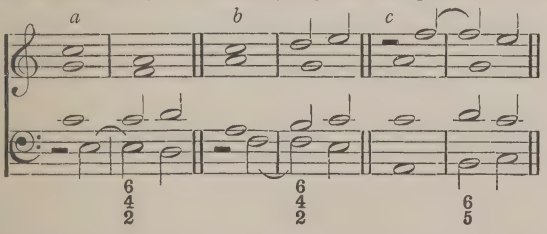
121. The discord of the minor seventh may, however, be *accompanied* and resolved as in Ex. 107, giving us actually a dominant seventh with the usual resolution.

Ex. 107.



122. The discord of the second is also sometimes made to resemble the third inversion of a chord of the seventh. This is by the addition of a sixth to the fourth and second, which usually complete the harmony accompanying this suspension, thus:—

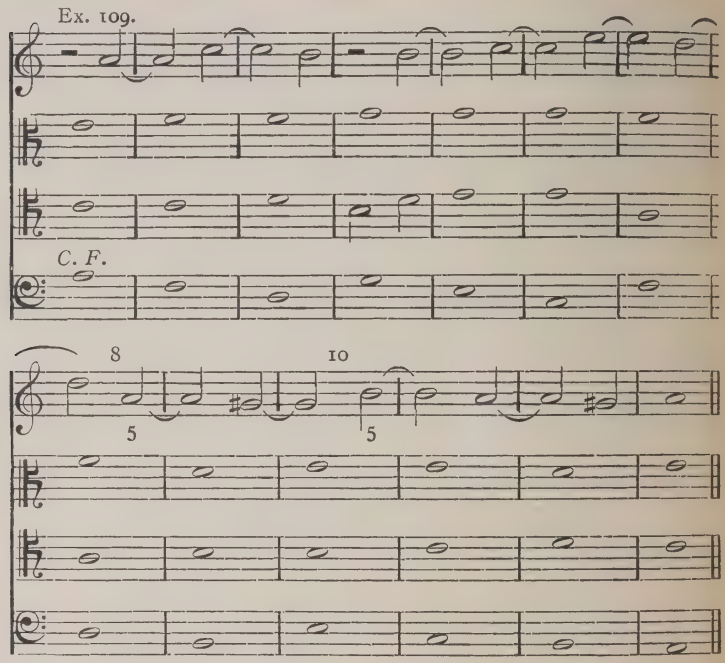
Ex. 108.



123. The discord of the diminished fifth may be used in this species of four-part counterpoint when it is combined with a sixth, forming the first inversion of a dominant seventh. It should be prepared and resolved as at *c* in Ex. 108.

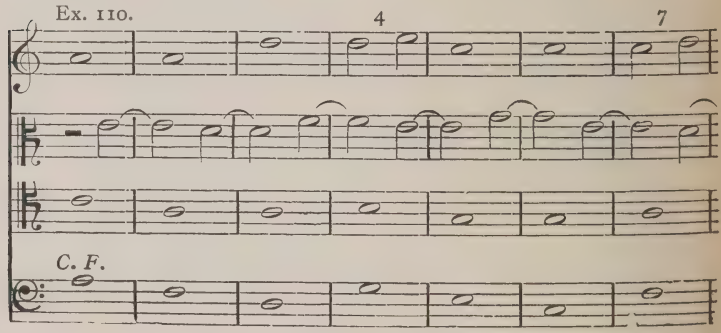
124. The different species may be combined as in three-part counterpoint. (See Ex. 112.)

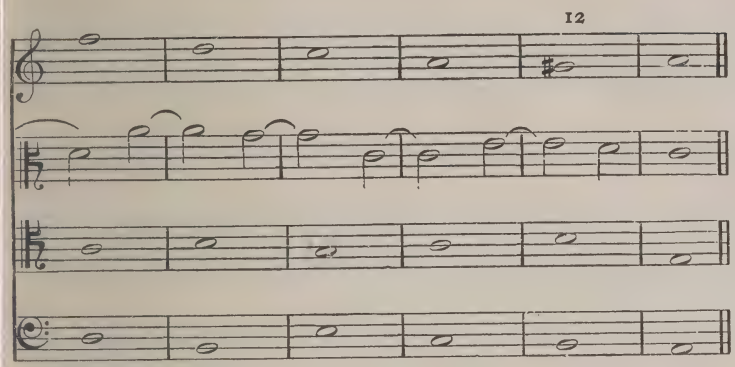
Ex. 109.



The student will remember that the syncopation may be broken, as in bar 4 of the above example, by a rest (see par. 94). The hidden fifths in bars 8 and 10 may be allowed; the former, because there is no real change of harmony between bars 7 and 8; and the latter, because of the sequence between the extreme parts (bars 8—11).

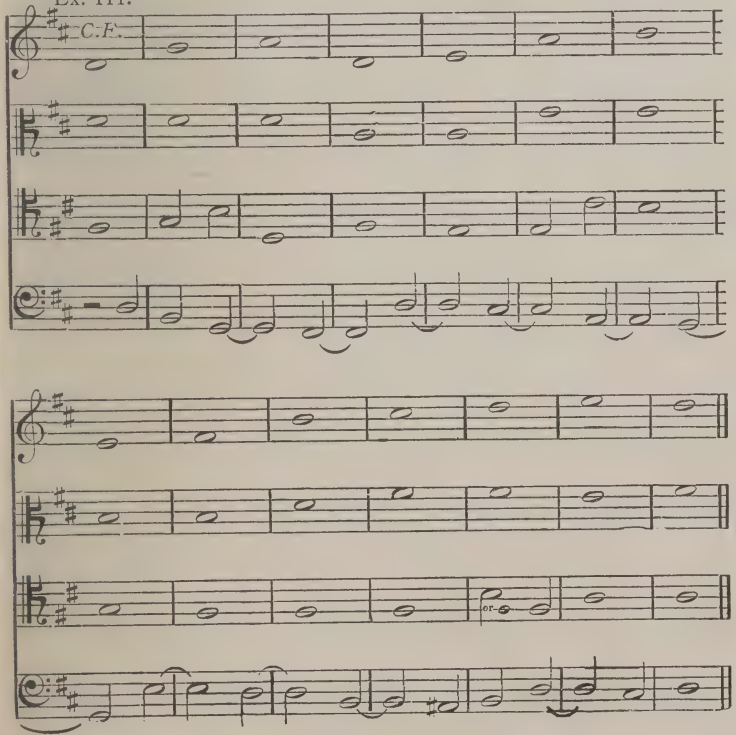
Ex. 110.



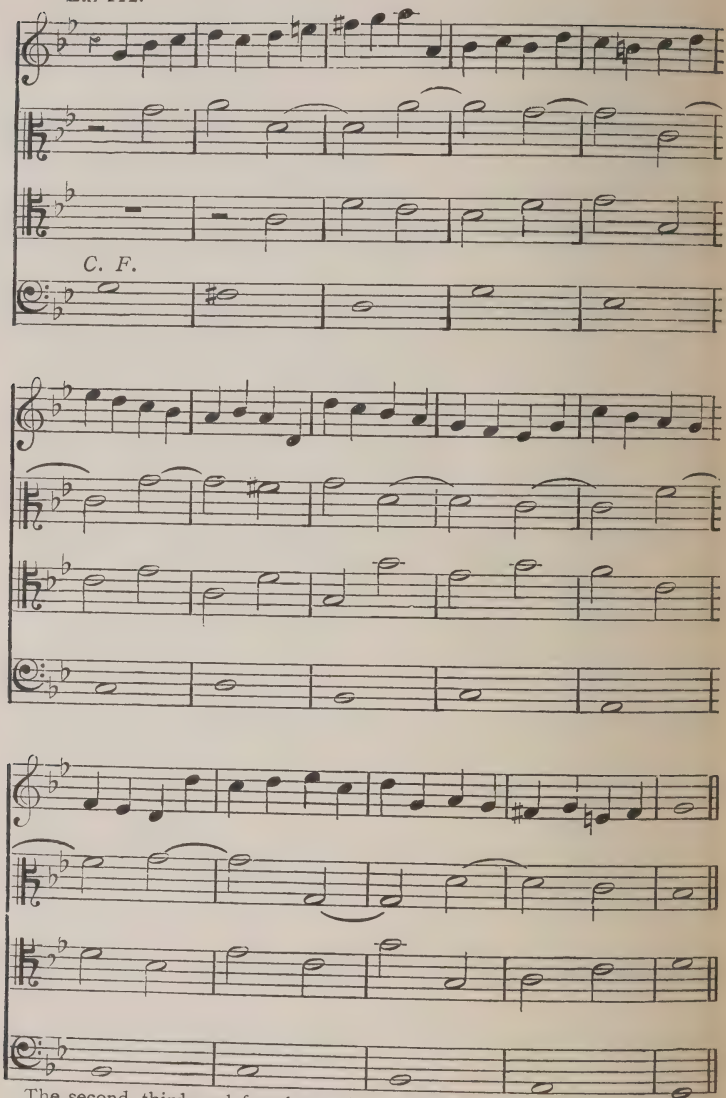


In bars 4 and 7 the second species is introduced in one of the parts accompanying the syncopation, avoiding awkward skips and improving the harmony In bar 12 the third in a chord of the sixth is suspended by a fourth.

Ex. 111.



Ex. 112.



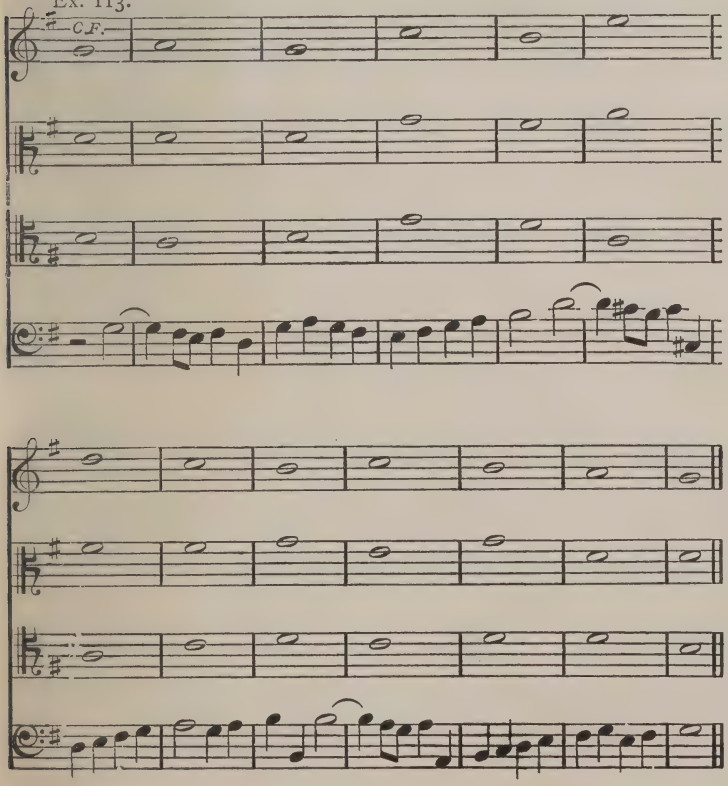
The second, third, and fourth species are combined here. Many licenses are of necessity allowed under these circumstances, although this example is tolerably strict. In the Tenor part of bars 6 and 7, the second note of the diminished fifth (see par. 4) rises a fourth; a progression which is often effective after the downward skip of the dissonant interval.

CHAPTER XIII.

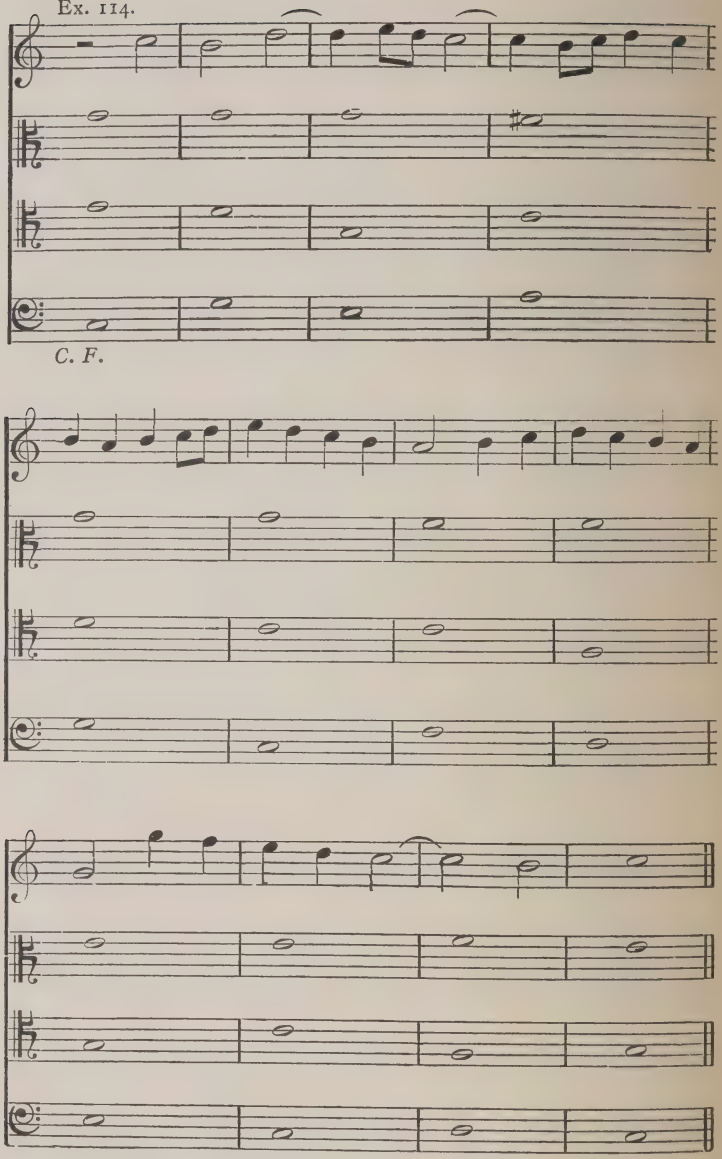
FIFTH SPECIES IN FOUR PARTS: FLORID.

125. NOTHING need be added to the remarks already made on florid counterpoint, except that this may of course be written in one part only (the other parts having notes of equal value with the canto fermo), or in all the parts. In the latter case particular care should be taken to contrast the counterpoints, as was remarked in par. 100.

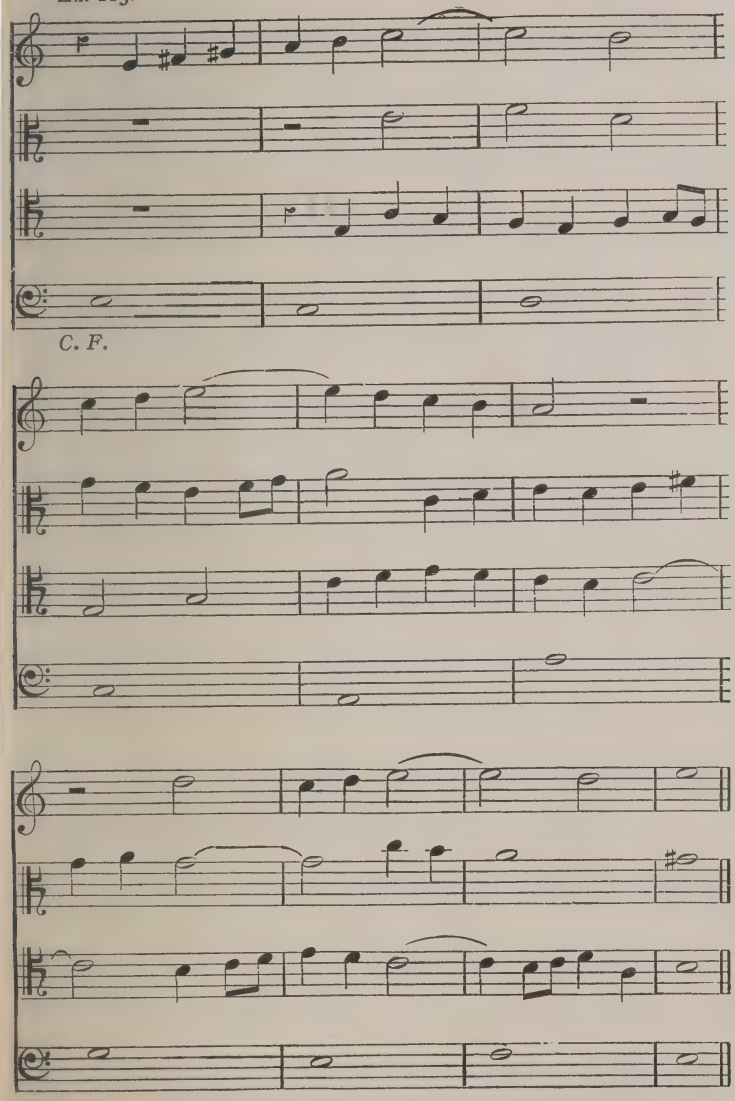
Ex. 113.



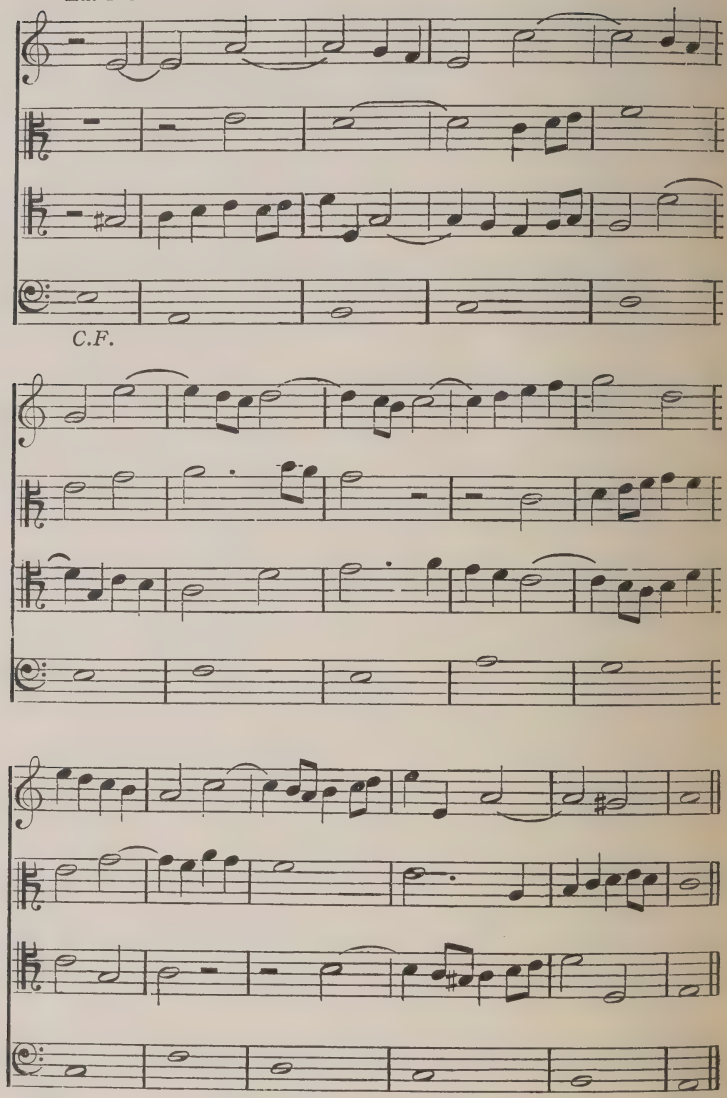
Ex. 114.



Ex. 115.

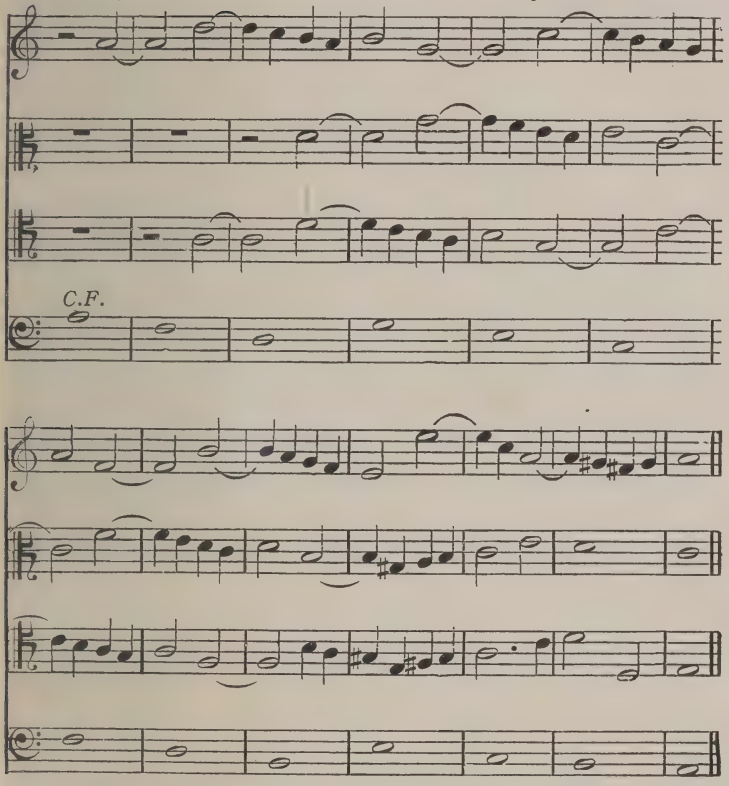


Ex. 116.



In Ex. 115 and 116 a part occasionally rests a whole bar or, rather, two half-bars. This is often very useful in florid counterpoint in four or more parts.

Ex. 117. Sir J. Goss, Mus. Doc.



Florid counterpoint is often much improved by the introduction of points of imitation. The student will observe how admirably Sir John Goss has done this in the above example. The sequential imitation justifies many points which might otherwise be open to objection.

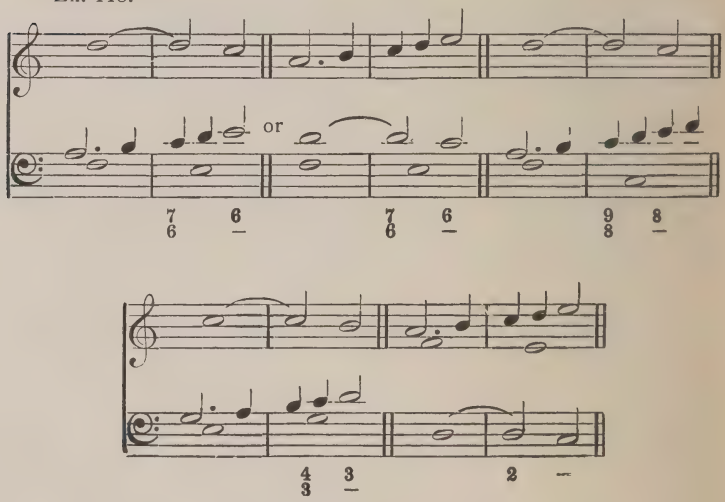
CHAPTER XIV.

COUNTERPOINT IN FIVE OR MORE PARTS.

126. COUNTERPOINT may of course be written in five or more parts. The rules already given, and a consideration of the following examples, will sufficiently guide the student. He must remember that greater freedom is allowed as the parts increase in number; thus, consecutive fifths and octaves by *contrary* motion may be used, and even (though rarely) consecutive fifths by similar motion if the second of the two be diminished. Such progressions as these, however, should not occur between the *extreme* parts, and will seldom be necessary in counterpoint of less than seven or eight parts.

127. The objectionable effect caused by the sounding of a note or its octave, on which a dissonance (in another part) is about to resolve, is not of course so apparent in seven or eight parts. This combination, so far as the octave is concerned, may be used in such cases as the following (Ex. 118).

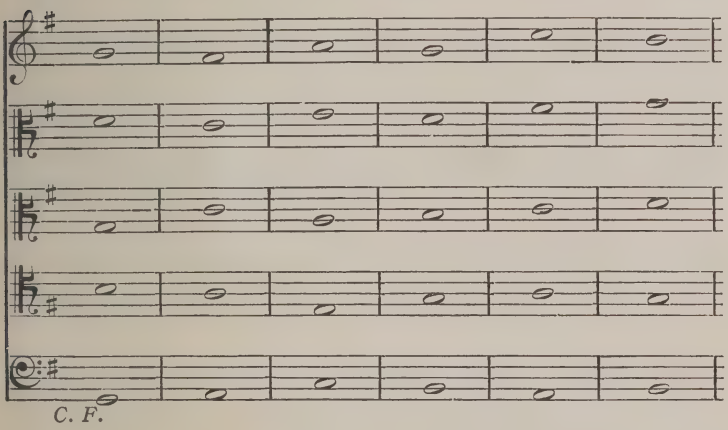
Ex. 118.

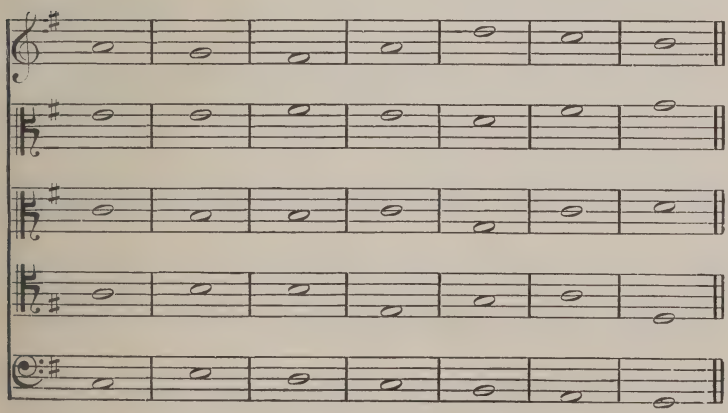


The combinations in Ex. 118 should not be used in less than seven or eight parts, and the anticipation of the resolution should be by conjunct movement, and generally of the character of a passing note.

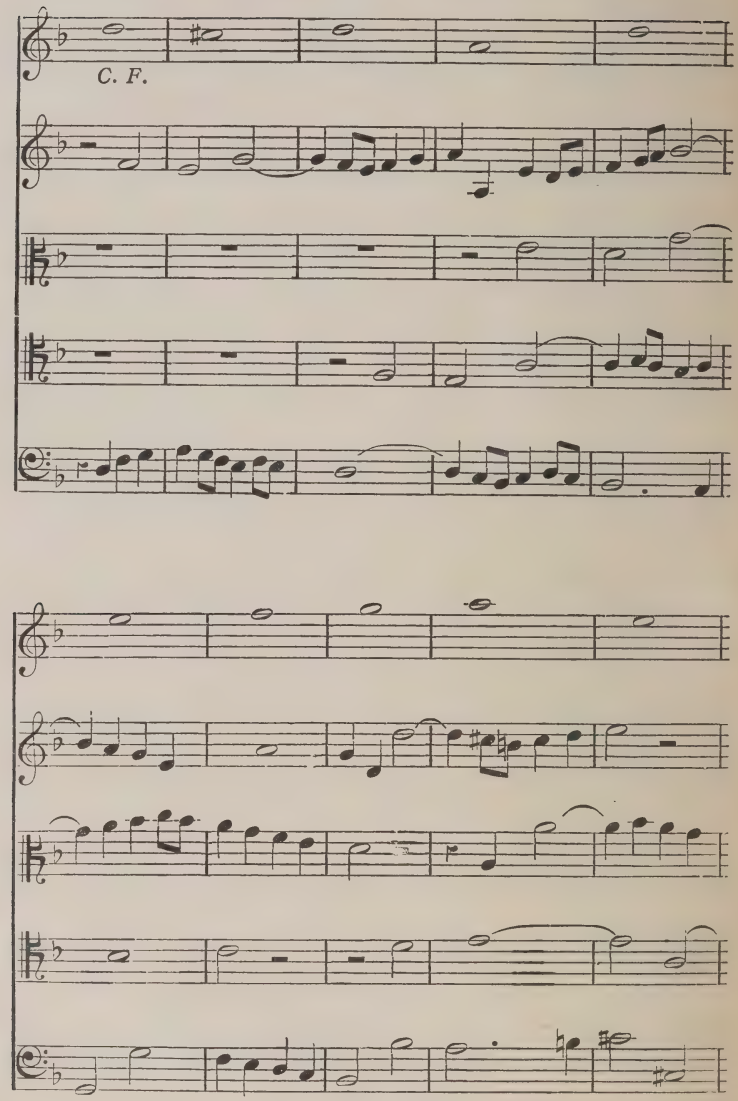
128. In most of the following specimens of *florid* counterpoint some of the parts commence with a point of imitation. The student will find this adds greatly to the interest of the examples.

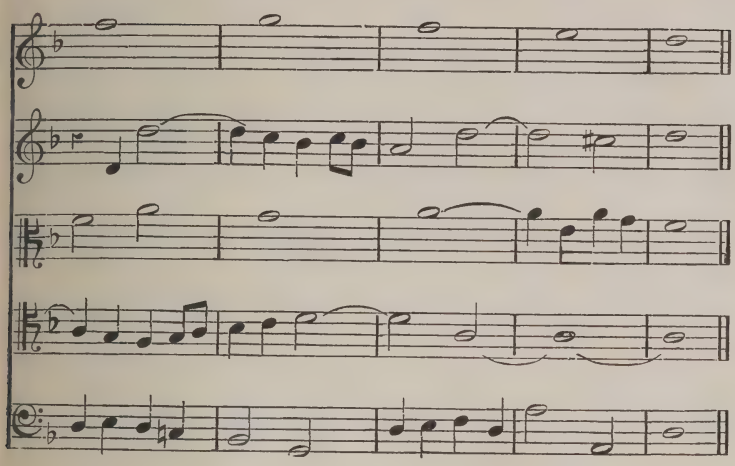
Ex. 119. FIVE-PART. NOTE AGAINST NOTE.





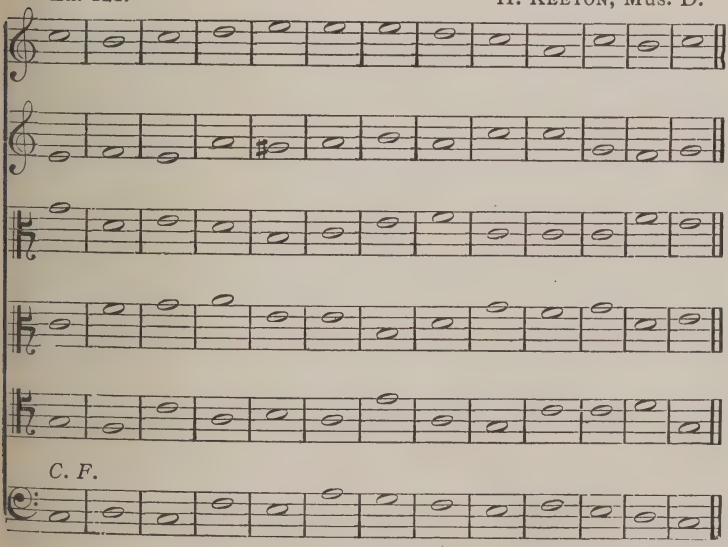
Ex. 120. FIVE-PART. FLORID.





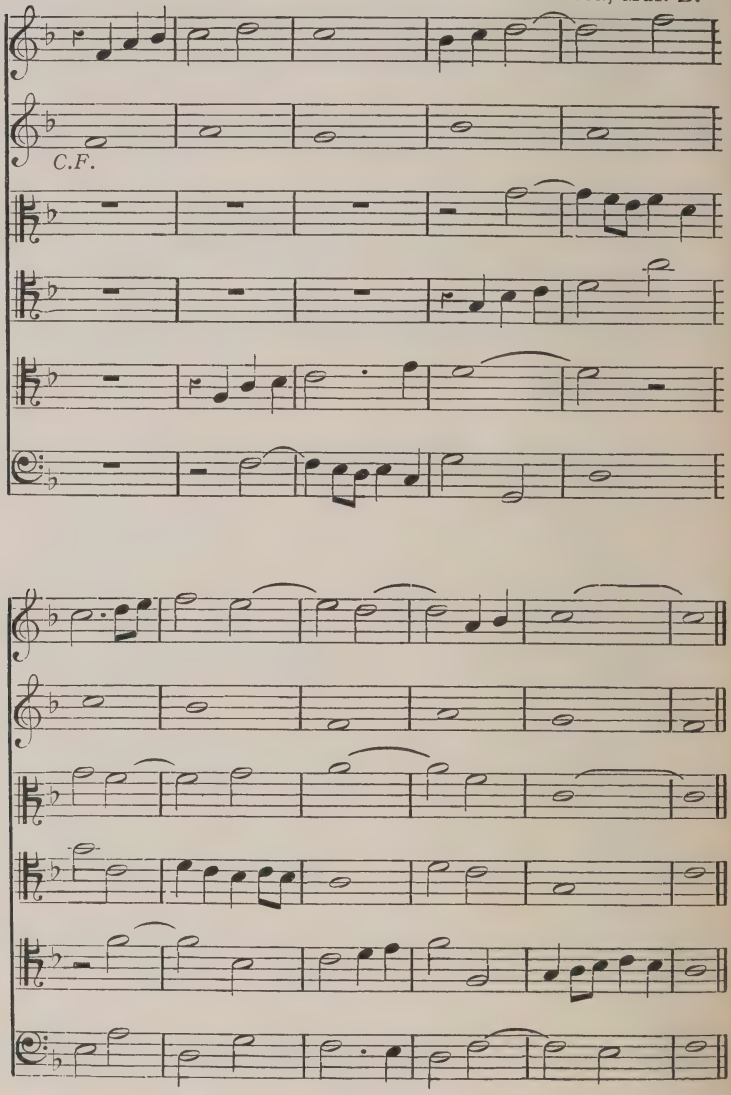
SIX-PART. NOTE AGAINST NOTE.

Ex. 121. H. KEETON, Mus. D.



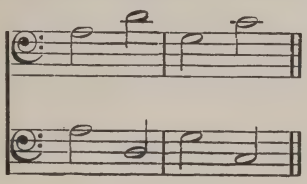
SIX-PART. FLORID.

Ex. 122. H KEETON, Mus. D.



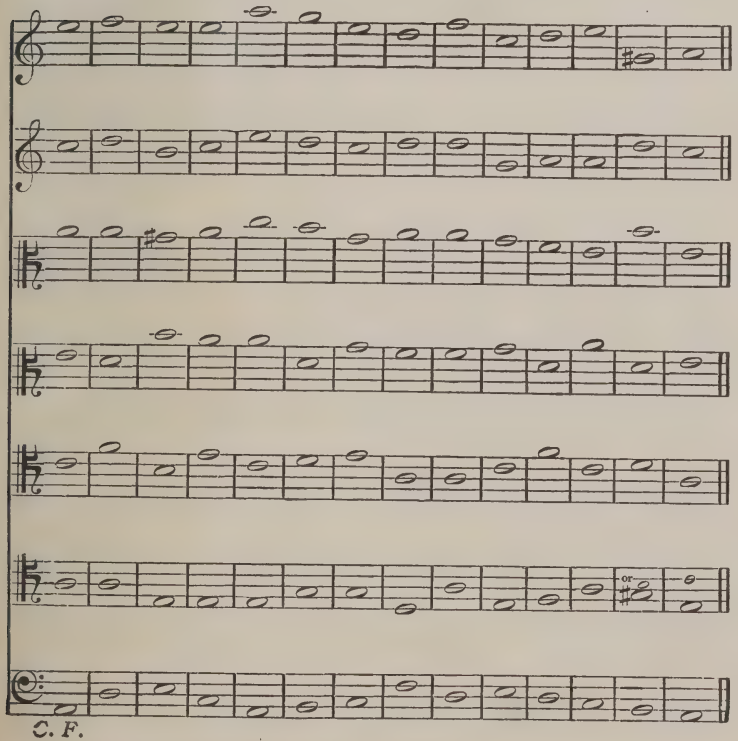
129. When seven or eight parts are written, the two *lowest* parts often proceed from the unison to the octave (or *vice versâ*) as in Ex. 123. This progression is especially useful in the *basses* of eight-part counterpoint for a double choir (see Ex. 128).

Ex. 123.



SEVEN-PART. NOTE AGAINST NOTE.

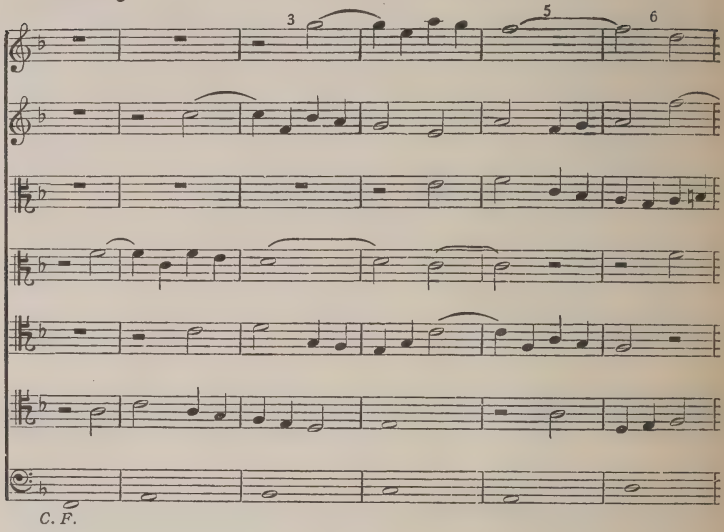
Ex. 124.

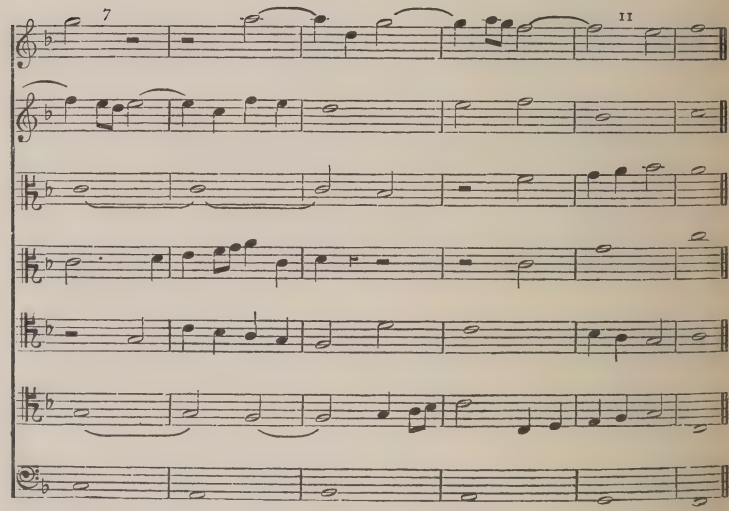


C. F.

SEVEN-PART. FLORID.

Ex. 125.





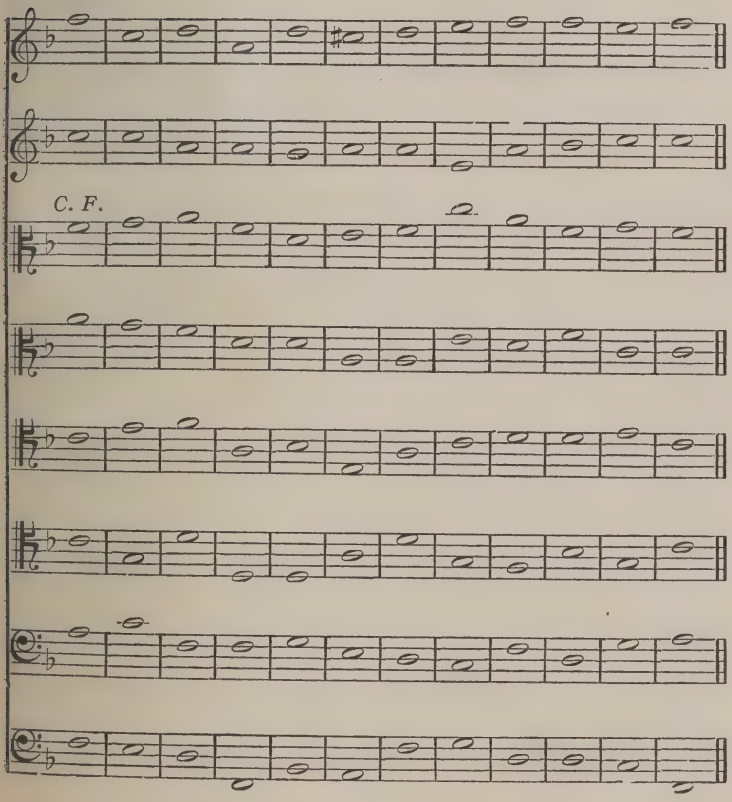
In Ex. 125, at bars 3 and 6, and other places, the student will observe an unsyncopated minim at the end of the bar, contrary to what was said in par. 62. Although it is well to observe this rule as strictly as possible, it is difficult to avoid occasional instances such as these in the inner parts of seven or eight-part counterpoint; the extreme parts should, however, conform to the rule.

When a part re-enters after a rest it is sometimes possible, and generally advisable, to introduce it on a point of imitation. This is done to a certain extent in bars 5, 6, and 7 of the previous example, by the second tenor, second alto, and first tenor, in the latter case *by inversion*.

Bar 11 contains a sixth (in the second tenor) against a suspended seventh (see Ex. 118).

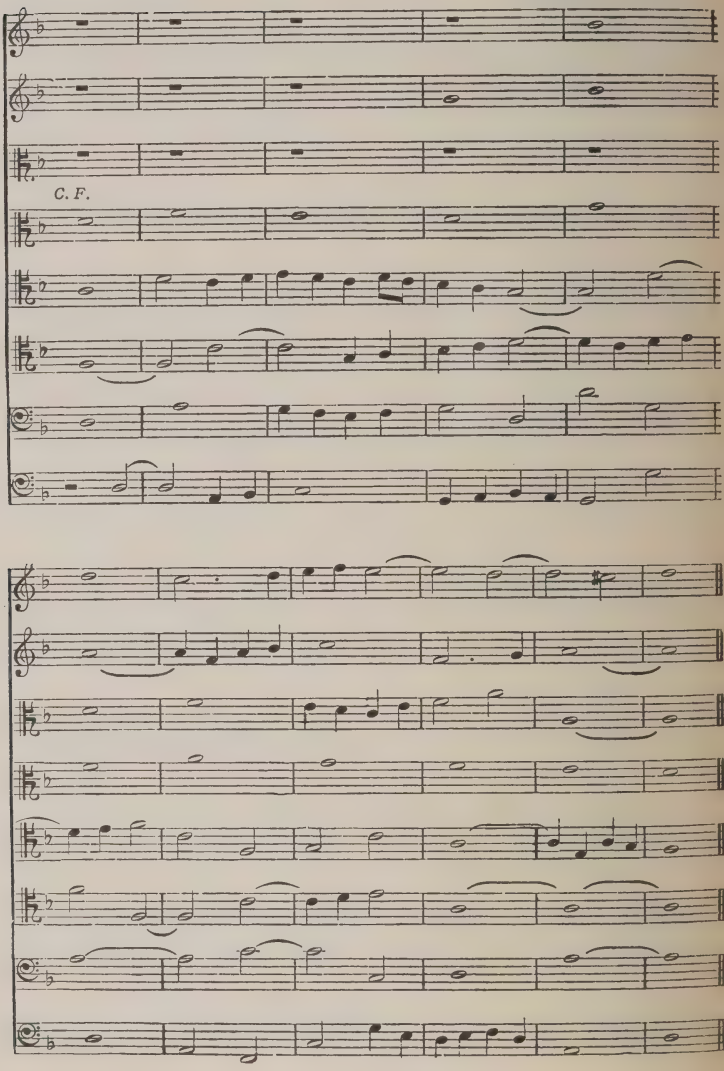
EIGHT-PART. NOTE AGAINST NOTE.

Ex. 126.

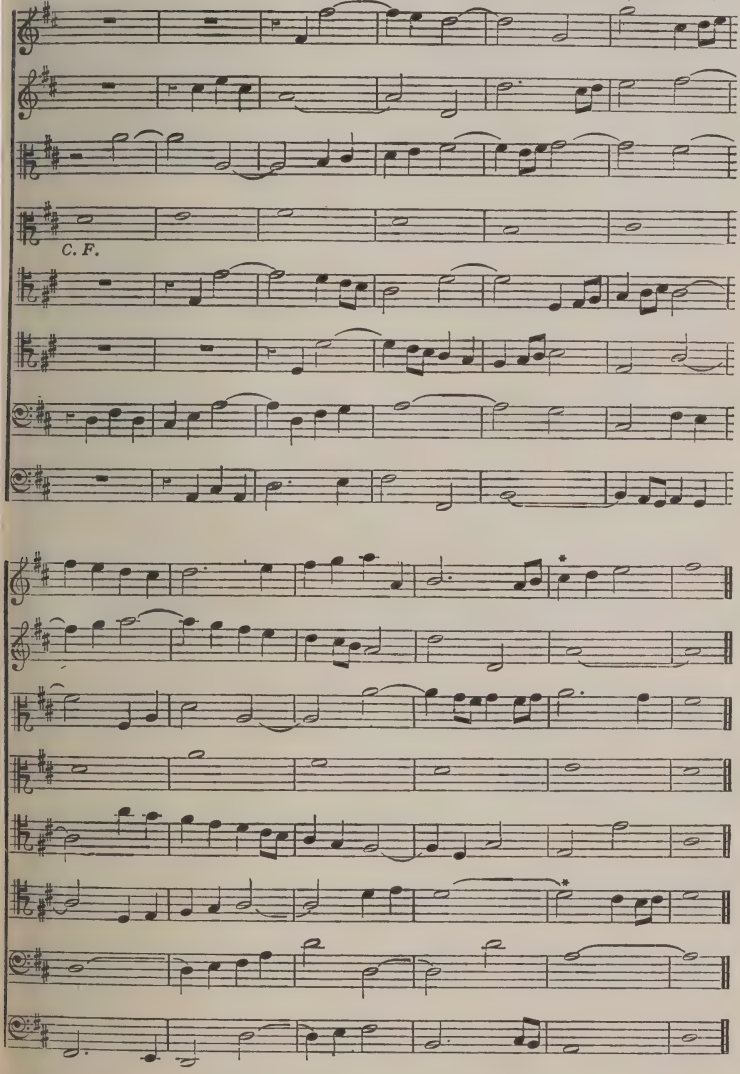


EIGHT-PART. FLORID.

Ex. 127. H. Keeton, Mus. D.



Ex. 127A. E. F. Horner, Mus. D.

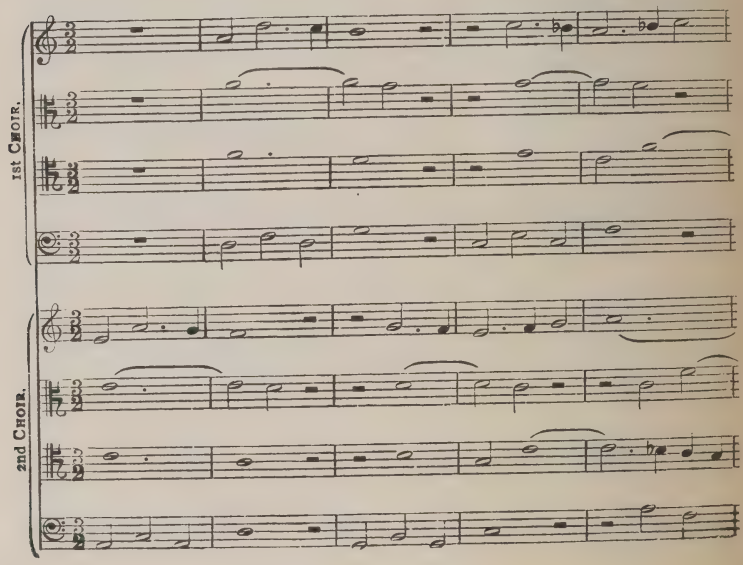


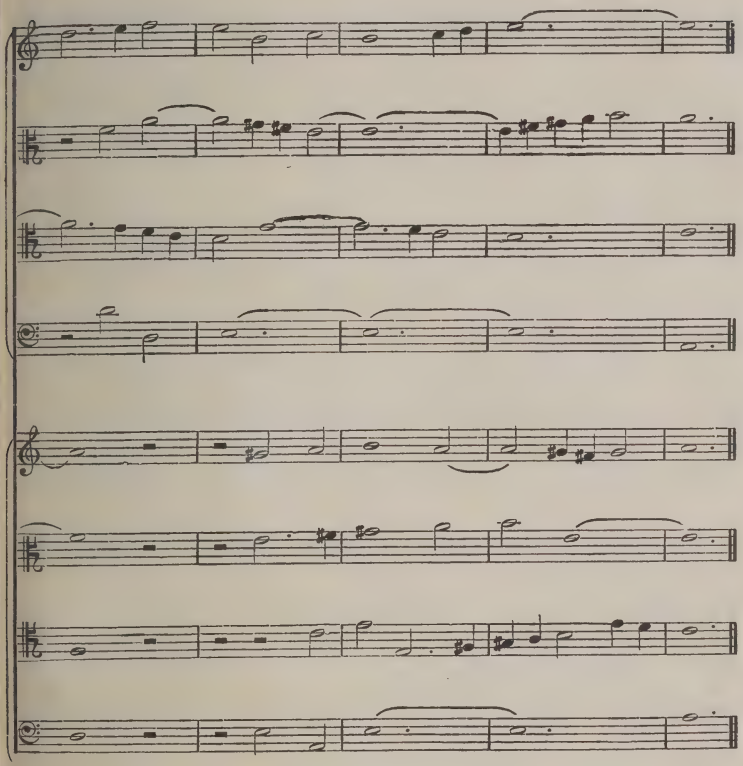
* At bar 11, in the first treble and second tenor parts, advantage has been taken of the licence mentioned in par. 127.

130. In writing eight-part counterpoint we sometimes arrange for a double choir of four parts each. In this case the harmony for each choir should be as far as possible complete, and the two groups should move independently and antiphonally, but, of course, occasionally combining. When the choirs are thus divided, and four parts only are moving, the laws of four-part counterpoint must be observed (see Ex. 128).

EIGHT-PART COUNTERPOINT FOR TWO CHOIRS, WITHOUT CANTO FERMO.

Ex. 128. (The Basses from Cherubini.)

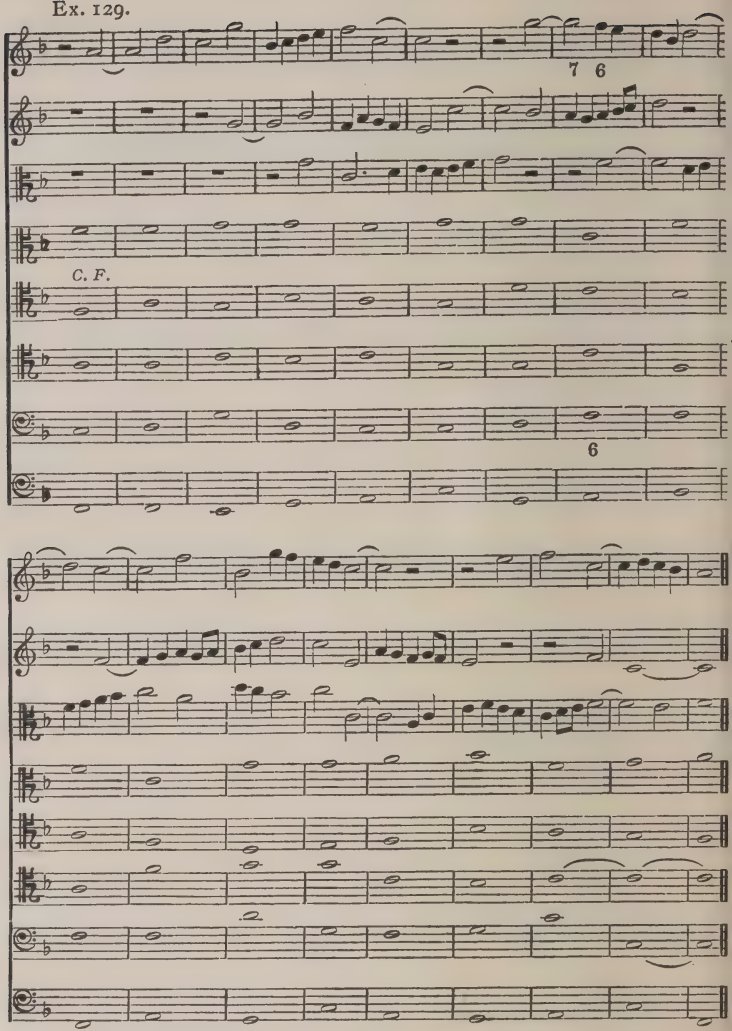




In counterpoint for a double choir the progression given in Ex. 123 is very useful (see the *Basses* of the above example).

131. We may, of course, *combine* the different species in eight-part counterpoint. Ex. 129 has three parts in florid counterpoint and five in strict note against note. It is, however, almost impossible to produce anything satisfactory in so many parts, when the species are combined, particularly if two or more of them be in crotchets or minims; and the author does not recommend students to waste their time on these inartistic musical puzzles. Florid counterpoint in seven or eight parts is, on the contrary, excellent practice, and perseverance will render it no less interesting than profitable.

Ex. 129.



In bar 8 of Ex. 129 a suspended seventh is heard together with the sixth, the latter *not* being "of the character of a passing note" (see par. 127); the two notes, however, are separated by so large an interval, and accompanied by so many parts, that they may readily be allowed.

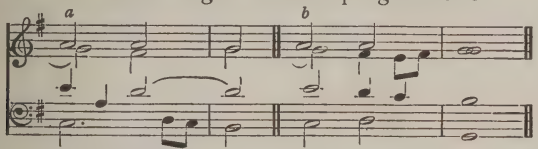
COUNTERPOINT ON A CHORALE.

132. A chorale is sometimes employed as a theme for counterpoint, instead of the *C. F.* in semibreves generally in use.

133. The chorale is usually written in minims, and may be regarded as a *part in the second species* with the remaining parts in florid counterpoint.

134. When, in the parts other than the chorale, minims are employed at the second half of the bar, they should always, if possible, be tied to the first note in the succeeding bar, as recommended in par. 62. *Untied minims* should be used sparingly, as the rhythmical contrast between the accompanying parts and the chorale is thereby insufficiently marked.

135. All the suspensions shewn in pars. 119—123 may be freely used. The following additional progressions



will be found very useful; that at *b* more especially at the cadences. Care must be taken that the fifths in the first chords of bars *a* and *b* are properly prepared.

136. Imitation is always effective, if judiciously introduced. It should, if possible, be founded upon each phrase of the chorale taken in turn. Considerable latitude in alterations of rhythm, and even intervals, is of course allowed. Often the imitative points are fugal in character, without being strictly so. They should commence before the entry of the chorale, and be continued between the phrases, which are separated for the purpose by rests.

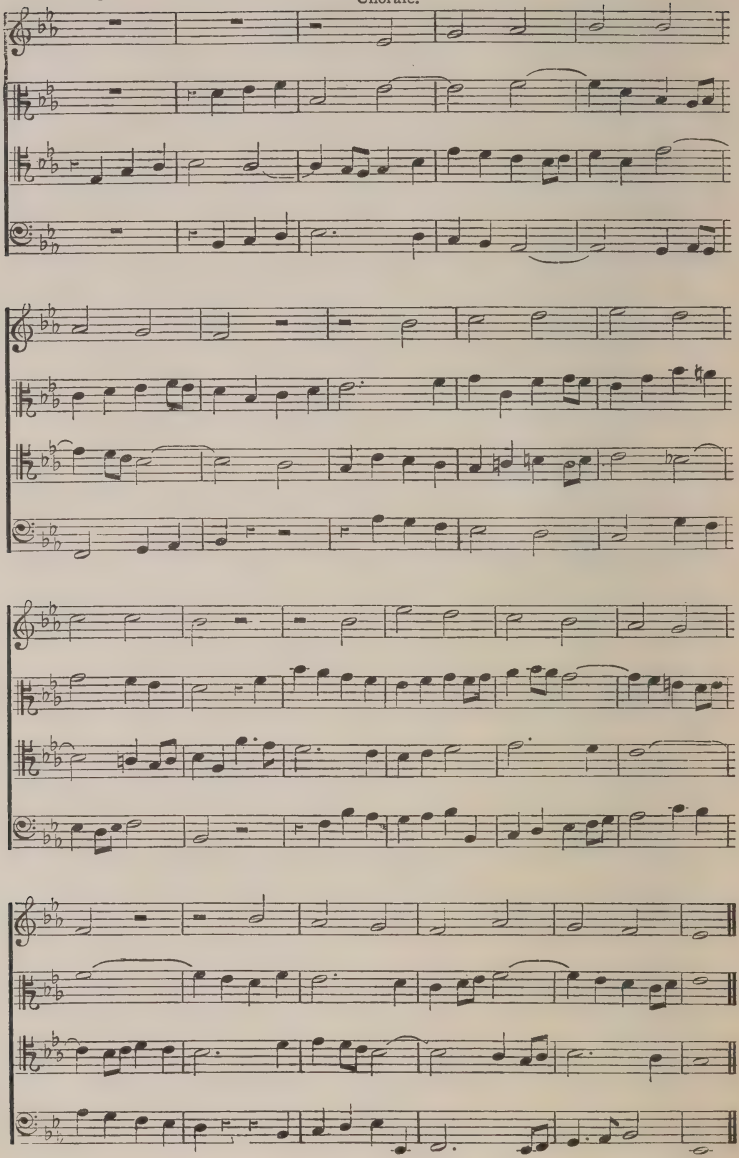
137. The first half of many chorales ends with a modulation to the dominant; if in a minor key, to the relative major. When this is the case, a full close with the bass moving from dominant to tonic (in the new key) is generally effective. As will be observed in the examples following, the crotchet movement is continued; the bad effect of all the parts being brought to a standstill is obviated by one of them immediately proposing a point of imitation founded on the succeeding phrase of the chorale.

138. As will be gathered from what has already been said the counterpoint on a chorale is of a somewhat more free character than that written on a *C. F.* in semibreves. At the same time, the student is strongly advised to conform to the rules of strict counterpoint as far as is consistent with strength in the harmonies, and a smooth and dignified flow of parts.

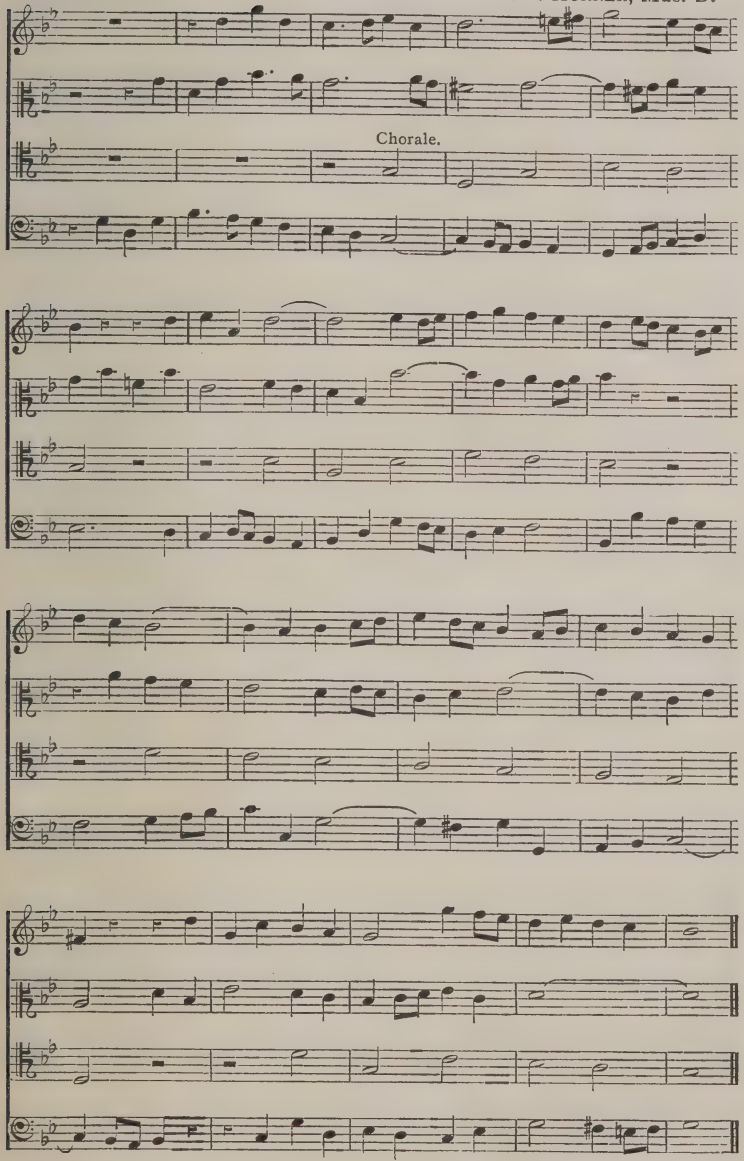
For more elaborate examples in the *free* style, see pp. 67—70, and 73 of the primer of Double Counterpoint and Canon in this series.

Ex. 130.

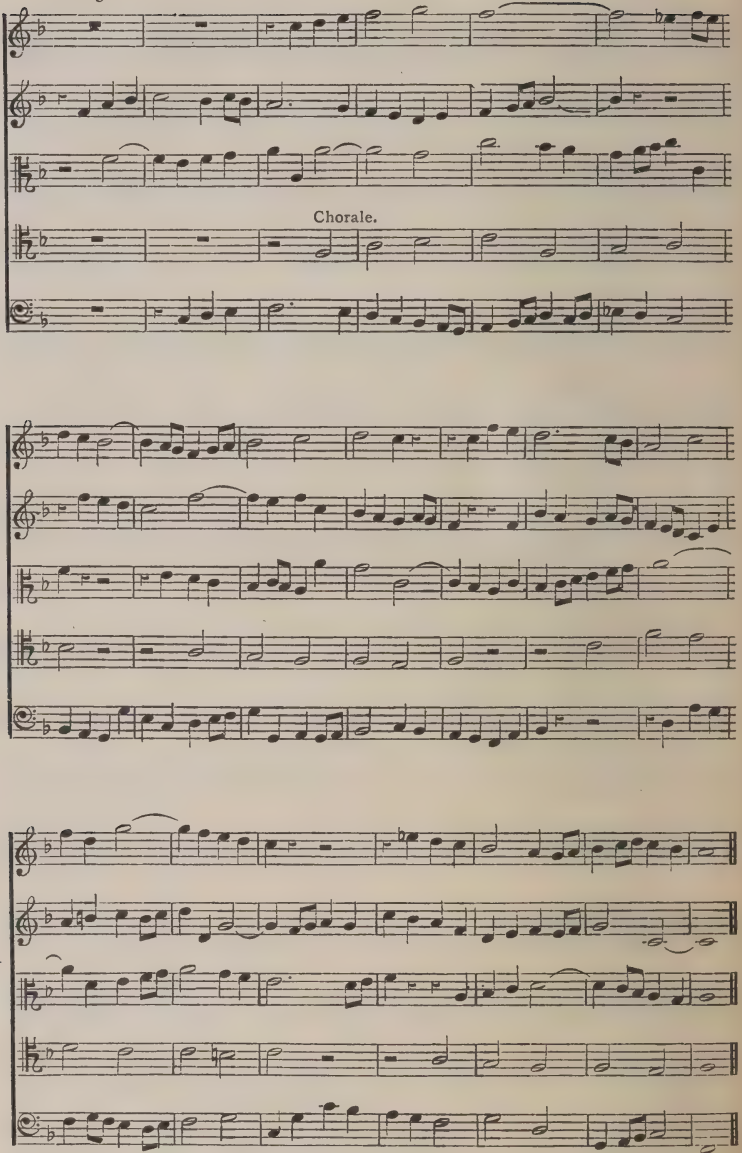
Chorale.



Ex. 131. E. F. Horner, Mus. D.



Ex. 132.



CANTI FERMI FOR EXERCISES.

THE student may, of course, select from the Canti Fermi used in the preceding examples. A few more are appended, taken from various authors. They may be placed in any part, and transposed to other keys.

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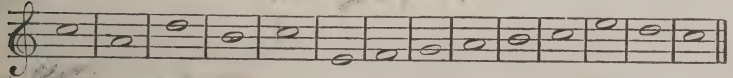

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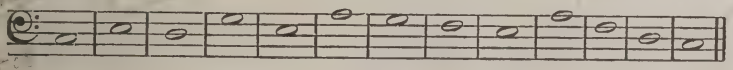

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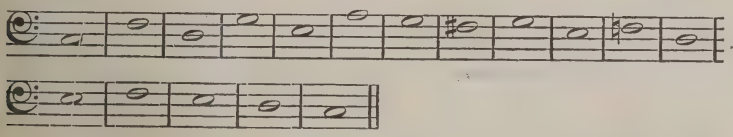

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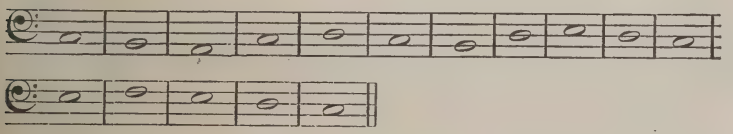

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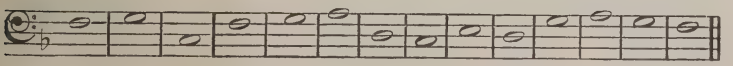

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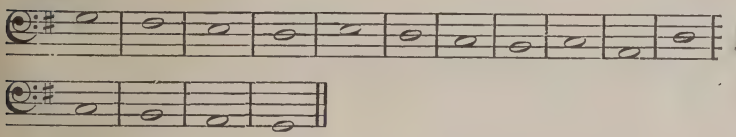

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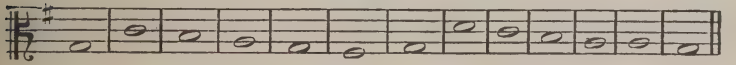

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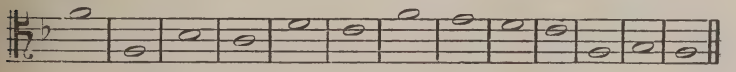

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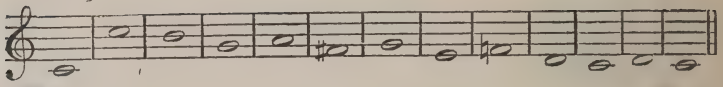

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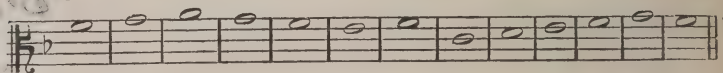

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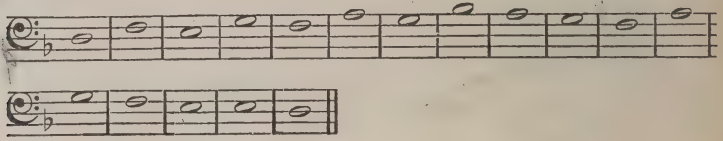

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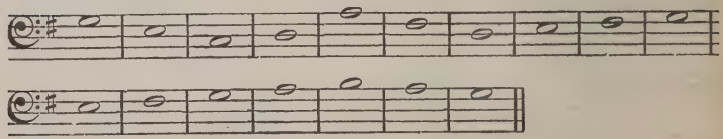

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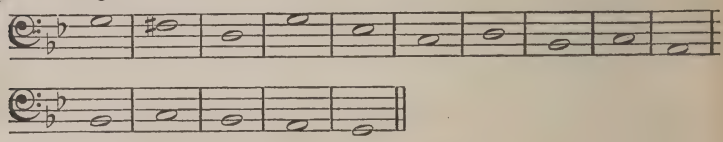

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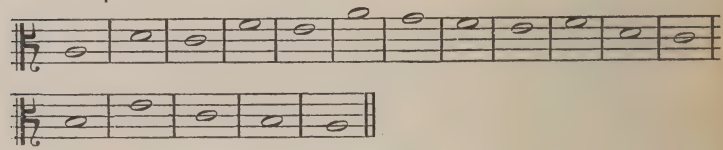

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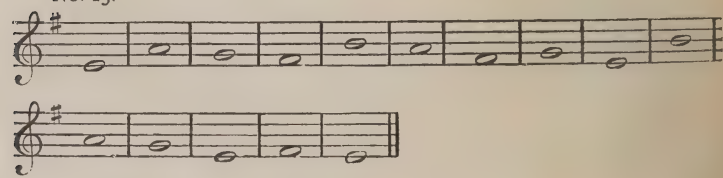

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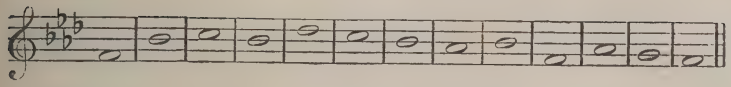

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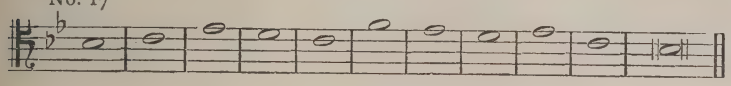

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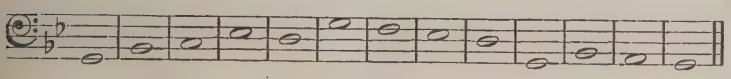

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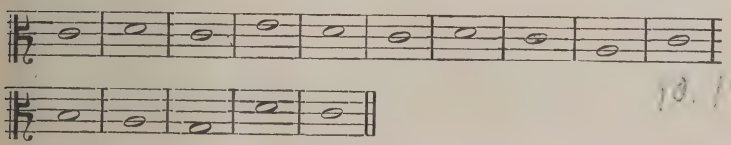

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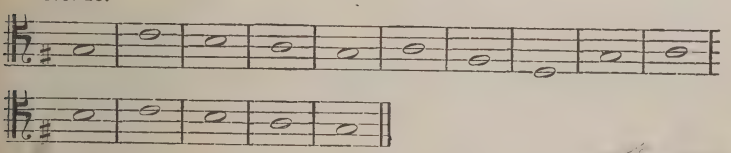

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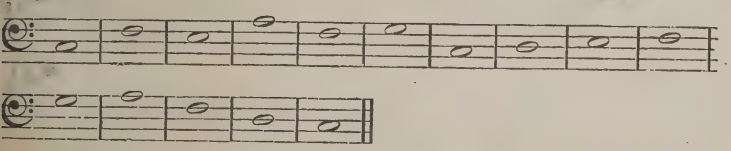

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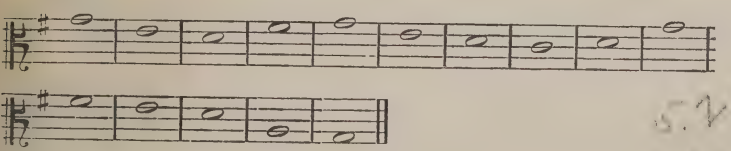

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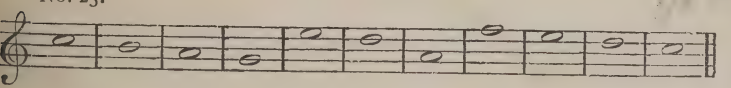

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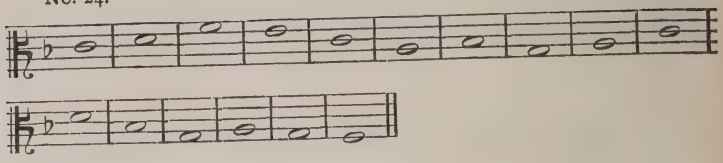

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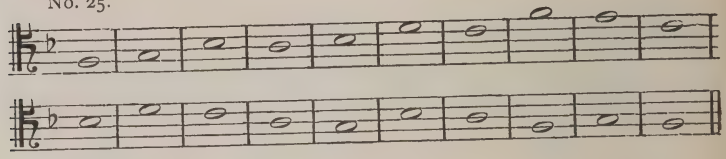

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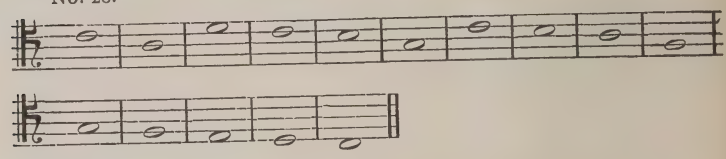

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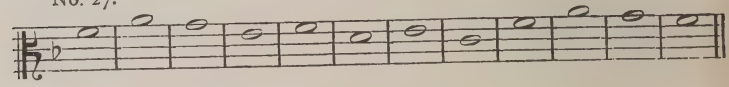

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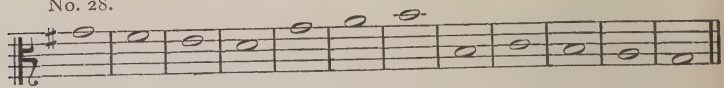

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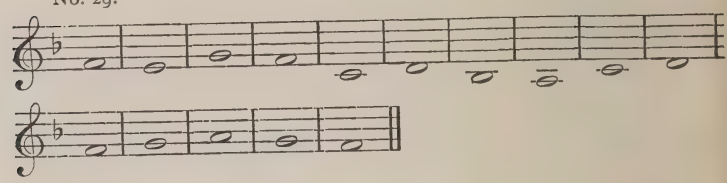

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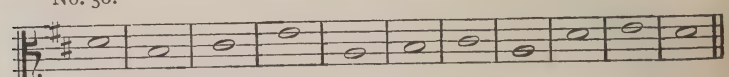

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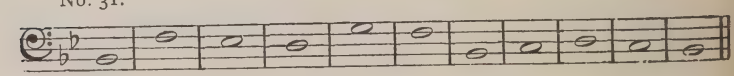

BASSES FOR EIGHT-PART COUNTERPOINT.

(Two Choirs.)

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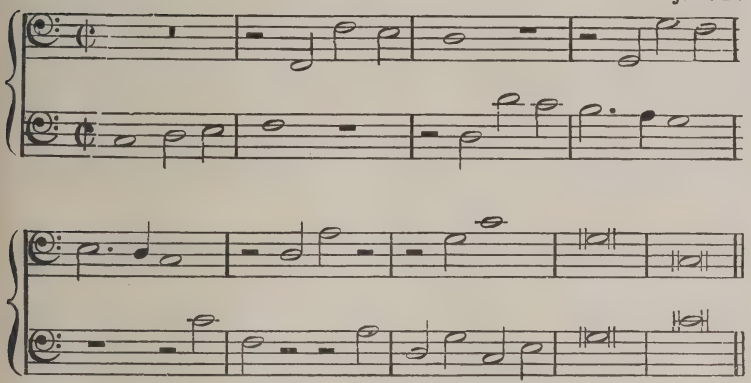

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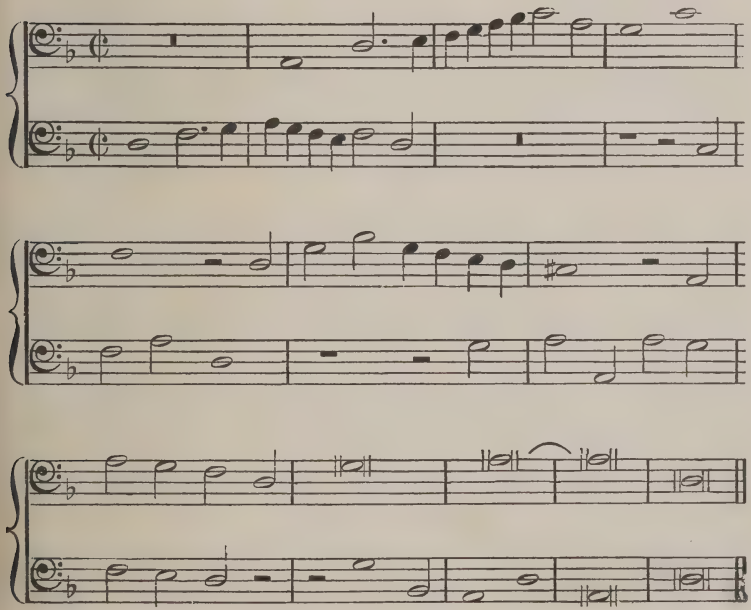

CHORALES TO BE EMPLOYED AS THEMES FOR COUNTERPOINT.

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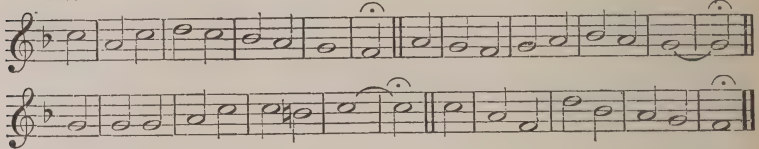

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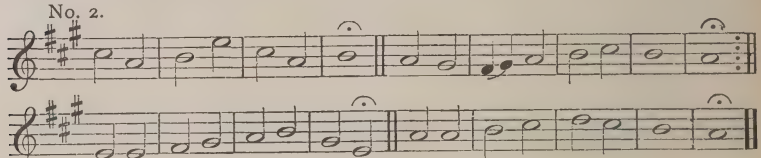

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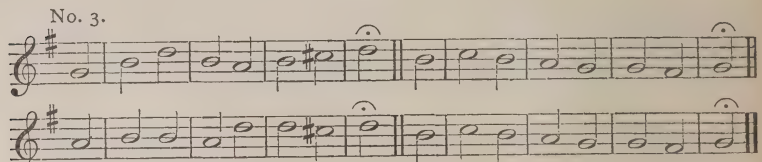

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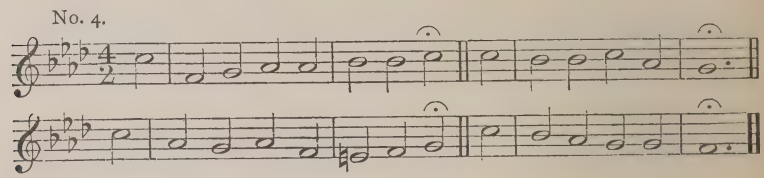

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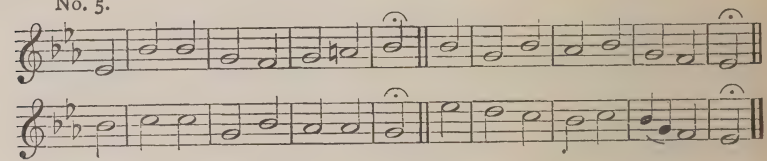

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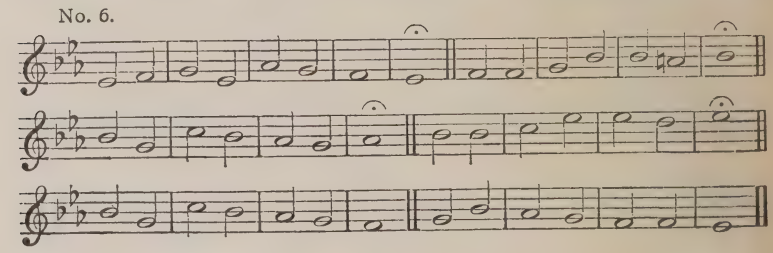

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BY

DR. STAINER.

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FUGUE

BY

JAMES HIGGS.

CHAPTER I.

PRELIMINARY.

Sketch of a four-part Fugue containing definitions of Subject—Answer—Counter-subject—Codetta—Exposition—Counter-exposition—Episode—Stretto, &c.—Enumeration of the several varieties of Fugue.

CHAPTER II.

THE SUBJECT.

Characteristic features—The modulation available—Remarks on compass—Initial note—Rhythmical aspect—Subjects should be designed for Stretto—Frequent use of scale passages—Examples chiefly from Bach and Handel.

CHAPTER III.

THE ANSWER.

Real answer—Tonal Answer—Influence of the ancient Church modes on fugal reply—Examples chiefly from Bach, Handel, Haydn, &c., arranged in systematic order, with a collection of rules and precepts deduced from examples and authorities.

CHAPTER IV.

COUNTER-SUBJECT.

Twofold use of term—Usual conditions observed in Counter-subject—Necessity for the use of Double Counterpoint—Influence of order of Reply—Counter-subject in Tonal Fugue—Beginning and end of Counter-subject often altered—Introduction of new Counter-subjects—Examples from Bach, Handel, Mendelssohn, Mozart, &c.

CHAPTER V.

EPISODE.

Nature of Episode—Its place—Connection with the more essential parts of the Fugue—Detailed examples from several of Bach's Fugues—Free Episode examples, Bach and Schumann—Episodes often display the individuality of the composer.

CHAPTER VI.

STRETTO.

Its nature and place—Various devices employed—Stretto by strict intervals—Stretto by the less exact forms of imitation—By inversion, augmentation, diminution, and alteration, illustrated by examples from Richter, Bach, Haydn, Mozart, &c.

CHAPTER VII.

ORDER OF ENTRY—MODULATION—PEDAL.

Order of entry in Exposition—Table of entry (in Exposition) of the whole of Bach's "Wohltemperirte Clavier"—Summary of foregoing table—Order of entry after Exposition—Modulation chiefly within related keys—Effect of fugal form on the modulation—The Pedal, conditions of its use—Examples.

CHAPTER VIII.

THE CONSTRUCTION OF FUGUE AS A WHOLE.

Hints for students for the methodical and progressive practice of Fugue writing—Six Fugues, chiefly from Bach, in open score. The Fugues are accompanied with charts in which the construction of each Fugue is shown at one view.

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The Silver Cloud (ditto) Ditto	1	6
The Water Fairies (ditto) Ditto	1	6
The Wishing Stone (ditto) Ditto	1	6

J. H. ADAMS.

A day in Summer (Female Voices)	1	6
Ditto (Sol-fa)	0	6

T. ADAMS.

The Cross of Christ (Sol-fa, 6d.)	1	0
The Holy Child (Sol-fa, 6d.)	1	0
The Rainbow of Peace	1	0

B. AGUTTER.

Missa de Beata Mariâ Virgine, in C (English) (Female Voices)	2	6
Missa de Sancto Albano (English)	3	0

THOMAS ANDERTON.

The Norman Baron	1	0
Wreck of the Hesperus (Sol-fa, 4d.) ...	1	0
Yule Tide	1	6

J. H. ANGER.

A Song of Thanksgiving	1	0

W. I. ARGENT.

Mass in B flat (St. Benedict)	2	6

P. ARMES.

Hezekiah	2	6
St. Barnabas	2	0
St. John the Evangelist	2	6

A. D. ARNOTT.

The Ballad of Carmilhan (Sol-fa, 1s. 6d.)	2	6
Young Lochinvar (Sol-fa, 6d.)	1	6

E. ASPA.

Endymion (With Recitation)	2	6
The Gipsies	1	0

ASTORGA.

Stabat Mater	1	0

J. C. BACH.

I wrestle and pray (Sol-fa, 2d.)	0	4

J. S. BACH.

A Stronghold sure (Choruses only, Sol-fa, 6d.)	1	0
Be not afraid (Sol-fa, 4d.)	0	6
Bide with us...	1	0
Blessing, Glory, and Wisdom...	0	6
Christmas Oratorio	2	0
Ditto (Parts 1 & 2)	1	0
Ditto (Parts 3 & 4)	1	0
Ditto (Parts 5 & 6)	1	0
God goeth up with shouting	1	0
God so loved the world	1	0
God's time is the best (Sol-fa, 6d.)	1	0
Jesus, now will we praise Thee	1	0
Jesu, priceless Treasure (Sol-fa, 6d.) ...	1	0
Magnificat in D	1	0
Mass in B minor (Choruses only, Sol-fa, 2s.)	2	6
Missa Brevis in A	1	6
My Spirit was in heaviness	1	0
Now shall the grace (Double Chorus) ...	0	8
Ditto (Sol-fa)	0	6
O light Everlasting (Sol-fa, 6d.)	1	0
Sleepers, wake (Sol-fa, 6d.)	1	0
The Lord is a Sun and Shield	1	0
The Passion (St. John)	2	0
The Passion (St. Matthew)	2	6
Ditto (Abridged, as used at St. Paul's)	1	6
Thou Guide of Israel	1	0
When will God recall my spirit	1	0
Jesus sleeps, what Hope remaineth ...	1	0

A. S. BAKER.

	s.	d.
Communion Service in E	1	6

J. BARNBY.

Rebekah (Sol-fa, 9d.)	1	0
The Lord is King (Psalm 97) (Sol-fa, 1s.) ...	1	6
King all Glorious (Sol-fa, 1½d.)	0	6

LEONARD BARNES.

The Bridal Day	2	6

J. F. BARNETT.

Paradise and the Peri	4	0
The Ancient Mariner (Sol-fa, 2s.)	3	6
The Raising of Lazarus	6	6
The Wishing Bell (Female Voices) ...	2	6
Ditto ditto (Sol-fa) ...	1	0

MARMADUKE BARTON.

Mass in A major (For Advent and Lent) ...	1	0

BEETHOVEN.

A Calm Sea and a Prosperous Voyage ...	0	4
Choral Fantasia (Sol-fa, 3d.)	1	0
Choral Symphony	2	6
Ditto (Vocal Portion) ...	1	6
Ditto (Sol-fa)	0	6
Communion Service in C	1	6
Engedi; or, David in the Wilderness ...	1	0
Mass in C	1	0
Mass in D	2	0
Meek, as Thou livedst, hast Thou departed	0	2
Mount of Olives (Choruses, Sol-fa, 6d.) ...	1	0
Ruins of Athens (Sol-fa, 6d.)	1	6
The Praise of Music	1	6

A. H. BEHREND.

Singers from the sea (Female Voices) ...	1	6
Ditto (Sol-fa)	0	9

WILFRED BENDALL.

A Legend of Bregenz (Female Voices) ...	1	6
Ditto (Sol-fa)	0	8
The Lady of Shalott (Female Voices) ...	1	6
Ditto (Sol-fa)	1	0
Song Dances (Vocal Suite) (Female Voices)	2	0

KAREL BENDL.

Water-Sprite's Revenge (Female Voices)	1	0

SIR JULIUS BENEDICT.

Passion Music from St. Peter	1	6
St. Peter	3	0
The Legend of St. Cecilia (Sol-fa, 1s. 6d.)	2	6

GEORGE J. BENNETT.

Easter Hymn	1	0

SIR W. STERNDALE BENNETT.

International Exhibition Ode (1862) ...	1	0
The May Queen (Sol-fa, 6d.)	1	0
The Woman of Samaria (Sol-fa, 1s.) ...	4	0

HECTOR BERLIOZ.

Faust (Choruses and Words of Solos only) (Sol-fa, 1s.)	2	6
The Childhood of Christ	2	0
Ditto (Choruses and Words of Solos only, Sol-fa)	0	8

G. R. BETJEMANN.

The Song of the Western Men	1	0

W. R. BEXFIELD.

Israel Restored	4	0

HUGH BLAIR.

Blessed are they who watch (Advent) ...	1	6
Harvest-Tide	1	0
The Song of Deborah and Barak	2	6

JOSIAH BOOTH.

The Day of Rest (Female Voices) (Sol-fa, 9d.)	1	6

KATE BOUNDY.

	s.	d.
The Rival Flowers (Operetta) (Sol-fa, 6d.)	1	6

E. M. BOYCE.

The Lay of the Brown Rosary	1	6
The Sands of Corriemie (Female Voices)	1	6
Ditto (Sol-fa)	0	6
Young Lochinvar	1	6

J. BRADFORD.

Harvest Cantata	1	6

W. F. BRADSHAW.

Gaspar Becerra	1	6

J. BRAHMS.

A Song of Destiny	1	0

CHARLES BRAUN.

Queen Mab and the Kobolds (Operetta) ...	2	0
Ditto ditto (Sol-fa) ...	0	9
Sigurd	5	0
The Country Mouse and the Town Mouse (for Children) (Sol-fa, 4d.)	1	0
The Snow Queen (Operetta) (Sol-fa, 6d.) ...	1	0

A. HERBERT BREWER.

Emmaus (Sol-fa, 9d.)	1	6
Ninety-Eighth Psalm	1	6
O praise the Lord	1	0
The Holy Innocents (*In the Press*).		

J. C. BRIDGE.

Daniel	3	6
Resurgam	1	6
Rudel	4	0

J. F. BRIDGE.

Boadicea	2	6
Callirhoë (Sol-fa, 1s. 6d.)	2	6
Forging the Anchor (Sol-fa, 1s.)	1	6
Hymn to the Creator	1	0
Mount Moriah	3	0
Nineveh	2	6
Rock of Ages (Latin and English) (Sol-fa, 4d.)	1	0
The Ballad of the Clampherdown ...	1	0
Ditto (Sol-fa)	0	8
The Cradle of Christ ("Stabat Mater Speciosa")	1	6
The Flag of England (Sol-fa, 9d.)	1	6
The Frogs and the Ox (for Children) ...	1	0
Ditto ditto (Sol-fa) ...	0	6
The Inchcape Rock	1	0
The Lord's Prayer (Sol-fa, 6d.)	1	0
The Spider and the Fly (Female Voices) ...	1	0
Ditto ditto (Sol-fa)	0	6

DUDLEY BUCK.

The Light of Asia	3	0

EDWARD BUNNETT.

Out of the Deep (Psalm 130)	1	0

T. A. BURTON.

Captain Reece (Boys' Voices) (Sol-fa, 6d.)	1	0
The Tragedy of Cock Robin (short action piece) (Sol-fa, 3d.)	0	8

W. BYRD.

Mass for Four Voices	2	6

CARISSIMI.

Jephthah	1	0

A. von AHN CARSE.

The Lay of the Brown Rosary	2	6

GEORGE CARTER.

Sinfonia Cantata (Psalm 116)	2	0

WILLIAM CARTER.

Placida (Choruses only, 1s.)	2	0

CHERUBINI.

Fourth Mass in C	1	0
First Requiem Mass, C minor (Lat. and Eng.)	1	0
Second Mass in D minor	2	0
Third Mass (Coronation)	1	0

E. T. CHIPP.

Job	4	0
Naomi	2	0

HAMILTON CLARKE.

	s.	d.
Drums and Voices (Operetta) (Sol-fa, 9d.)	2	0
Hornpipe Harry (Operetta) (Sol-fa, 9d.) ...	2	6
Pepin the Pippin (Operetta) (Sol-fa, 9d.) ...	2	6
The Daisy Chain (Operetta) (Sol fa, 9d.)	2	6
The Missing Duke (Operetta (Sol-fa, 9d.)	2	6

GERARD F. COBB.

A Song of Trafalgar (Men's Voices ...	2	0

S. COLERIDGE-TAYLOR.

The Atonement	3	6
Scenes from the Song of Hiawatha... ...	3	6
Ditto ditto (Sol-fa)	2	0
Hiawatha's Wedding-Feast (Sol-fa, 1s.) ...	1	6
Ditto Ditto (German words)	marks	3
The Death of Minnehaha (Sol-fa, 1s.) ...	1	6
Hiawatha's Departure (Sol-fa, 1s.)	2	0
The Blind Girl of Castél-Cuillé (Sol-fa, 1s.)	2	6
Meg Blane (Sol-fa, 9d.)	2	0

FREDERICK CORDER.

The Bridal of Triermain (Sol-fa, 1s.) ...	2	6

SIR MICHAEL COSTA.

The Dream	1	0

H. COWARD.

Gareth and Linet (Choruses only, Sol-fa, 1s.)	2	6
The Story of Bethany (Sol-fa, 1s. 6d.) ...	2	6

F. H. COWEN.

A Daughter of the Sea (Female Voices) ...	2	0
Ditto ditto (Sol-fa)	1	0
A Song of Thanksgiving	1	6
Christmas Scenes (Female Voices)... ...	2	0
Ditto ditto (Sol-fa) ...	0	9
Coronation Ode	1	6
John Gilpin (Sol-fa, 1s.)	2	0
Ode to the Passions (Sol-fa, 1s.)	2	0
Ruth (Sol-fa, 1s. 6d.)	4	0
St. John's Eve (Sol-fa, 1s. 6d.)...	2	6
Sleeping Beauty (Sol-fa, 1s. 6d.)	2	6
Summer on the River (Female Voices) ...	2	0
Ditto ditto (Sol-fa) ...	0	9
The Rose of Life (Female Vv.) (Sol-fa, 9d.)	2	0
The Water Lily	2	6
Village Scenes (Female Vv.) (Sol-fa, 9d.) ...	1	6

J. MAUDE CRAMENT.

I will magnify Thee, O God (Psalm 145) ...	2	6
Little Red Riding-hood (Female Voices)	2	0

W. CRESER.

Eudora (A Dramatic Idyll)	2	6

W. CROTCH.

Palestine	3	0

W. H. CUMMINGS.

The Fairy Ring	2	6

W. G. CUSINS.

Te Deum	1	6

FÉLICIEN DAVID.

The Desert (Male Voices)	1	6

H. WALFORD DAVIES.

Hervé Riel	1	0
The Temple	4	0
The Three Jovial Huntsmen (Folio) ...	1	6

P. H. DIEMER.

Bethany	4	0

M. E. DOORLY.

Lazarus	2	6

F. G. DOSSERT.

Communion Service in E minor	2	0
Mass in E minor	5	0

LUCY K. DOWNING.

A Parable in Song	2	0

T. F. DUNHILL.

Tubal Cain	1	0

F. DUNKLEY.

The Wreck of the Hesperus	1	0

ANTONÍN DVOŘÁK.

	s.	d.
Communion Service in D	2	6
Mass in D	2	6
Patriotic Hymn	1	6
Ditto (German and Bohemian Words)	3	0
Requiem Mass	5	0
St. Ludmila	5	0
Ditto (German and Bohemian Words)	8	0
Stabat Mater (Sol-fa, is. 6d.)	2	6
Ditto (English Words) *(In the Press.)*		
The Spectre's Bride (Sol-fa, is. 6d.) ...	3	0
Ditto (German and Bohemian Words)	6	0

A. E. DYER.

Electra of Sophocles	1	6
Salvator Mundi	2	6

JOHN B. DYKES.

The Lord is my Shepherd	1	0
These are they (Sol-fa, 2d.)	0	6

H. J. EDWARDS.

Praise to the Holiest	1	6
The Ascension	2	6
The Epiphany	2	0

EDWARD ELGAR.

The Apostles (Parts I., II.) (Choruses and Words of Solos only, Sol-fa, 2s. 6d.) ...	5	0
Ditto (German Words) 8 Marks.		
Caractacus (Choruses only, Sol-fa, is. 6d.)	3	6
King Olaf (Choruses only, Sol-fa, is. 6d.)	3	0
Te Deum and Benedictus, in F	1	0
The Banner of St. George (Sol-fa, is.) ...	1	6
The Black Knight	2	0
The Dream of Gerontius	3	6
(Ditto, German Words, 6 Marks) (Ditto, Choruses only, Sol-fa)	1	6
The Light of Life (Lux Christi)	2	6

ROSALIND F. ELLICOTT.

Elysium	1	0
The Birth of Song	1	6

GUSTAV ERNEST.

All the year round (Female Voices) (Sol-fa, 9d.)	1	6

HARRY EVANS.

The Victory of St. Garmon (Sol-fa, 9d.)...	1	6

A. J. EYRE.

Communion Service in E flat	1	0

T. FACER.

A Merry Christmas (Female Voices) (Sol-fa, 6d.)	1	0
Sons of the Empire (Female Voices) (Sol-fa, 6d.)	1	6
Red Riding-Hood's Reception (Operetta)	2	6
Ditto ditto (Sol-fa) ...	0	9

EATON FANING.

Buttercups and Daisies (Female Voices) (Sol-fa, 9d.)	1	6

HENRY FARMER.

Mass in B flat (Latin and English) (Sol-fa, is.)	2	0

PERCY E. FLETCHER.

The Old Year's Vision (Operetta)... ...	1	6
Ditto Ditto Sol-fa	0	6
The Toy Review (Operetta) (Sol-fa, 8d.) ...	1	6
The Enchanted Island (Operetta) ...	2	0
Ditto ditto (Sol-fa)	0	9

J. C. FORRESTER.

The Kalendar (Female Voices) (Sol-fa, 9d.)	2	0

MYLES B. FOSTER.

Snow Fairies (Female Voices) (Sol-fa, 6d.)	1	6
The Angels of the Bells (Female Voices)	1	6
Ditto ditto (Sol-fa)	0	8
The Bonnie Fishwives (Female Voices) ...	1	6
Ditto ditto (Sol-fa)	0	9
The Coming of the King (Female Voices)	1	6
Ditto ditto (Sol-fa)	0	8

ROBERT FRANZ.

Praise ye the Lord (Psalm 117)	1	0

NIELS W. GADE.

Christmas Eve (Sol-fa, 4d.)	1	0
Comala	2	0
Erl-King's Daughter (Sol-fa, 9d.)	1	0
Psyche (Sol-fa, is. 6d.)	2	6
Spring's Message (Sol-fa, 3d.)	0	8
The Crusaders (Sol-fa, is.)	2	0
Zion	1	0

HENRY GADSBY.

Alcestis (Male Voices)	4	0
Columbus (ditto)	2	6
Lord of the Isles (Sol-fa, is. 6d.)	2	6

F. W. GALPIN.

Ye Olde Englyshe Pastymes (Female Voices)	1	6

G. GARRETT.

Harvest Cantata (Sol-fa, 6d.)...	1	0
The Shunammite	3	0
The Two Advents...	1	6

R. MACHILL GARTH.

Ezekiel	4	0
The Wild Huntsman	1	0

A. R. GAUL.

Around the Winter Fire (Female Voices)	2	0
Ditto ditto (Sol-fa)	0	9
A Song of Life (Ode to Music) (Sol-fa, 6d.)	1	0
Israel in the Wilderness (Sol-fa, is.) ...	2	6
Joan of Arc (Sol-fa, is.)	2	6
Passion Service	2	6
Ruth (Sol-fa, 9d.) (Choruses only, is.) ...	2	0
The Elfin Hill (Female Voices)	2	0
The Hare and the Tortoise (For Children)	1	0
Ditto Ditto (Sol-fa)	0	6
The Holy City (Sol-fa, is.)	2	6
The Legend of the Wood (Female Voices)	1	0
Ditto ditto ditto (Sol-fa)	0	8
The Prince of Peace (Sol-fa, is.)	2	6
The Ten Virgins (Sol-fa, is.)	2	6
Toilers of the deep (Female Voices) ...	2	0
Una (Sol-fa, is.)	2	6
Union Jack (Unison Song with Actions) ...	0	6

FR. GERNSHEIM.

Salamis. A Triumph Song (Male Voices)	1	6

E. OUSELEY GILBERT.

Santa Claus and His Comrades (Operetta)	2	0
Ditto ditto (Sol-fa)	0	8

F. E. GLADSTONE.

Philippi	2	6

GLUCK.

Orpheus (Choruses, Sol-fa, is.)	3	6
Ditto (Act II. only)	1	6

PERCY GODFREY.

The Song of the Amal	1	6

HERMANN GOETZ.

By the Waters of Babylon (Psalm 137) ...	1	0
Nœnia	1	0
The Water-Lily (Male Voices)	1	6

A. M. GOODHART.

Arethusa	1	0
Earl Haldan's Daughter	1	0
Sir Andrew Barton	1	0
The Spanish Armada	0	6
Founder's Day, Ode	1	6

CH. GOUNOD.

Communion Service (Messe Solennelle)...	1	6
Ditto (Troisième Messe Solennelle)	2	6
Daughters of Jerusalem	1	0
De Profundis (Psalm 130) (Latin Words)...	1	0
Ditto (Out of Darkness)	1	6
Gallia (Sol-fa, 4d.)	1	0
Messe Solennelle (St. Cecilia)	1	0
Mors et Vita (Latin or English)	6	0
Ditto, Sol-fa (Latin and English)	2	0
Out of Darkness	1	0
O come near to the Cross (Stabat Mater)	0	8
Requiem Mass (from "Mors et Vita") ...	2	6

CH. GOUNOD.—*continued.*

	s.	d.
The Redemption (English Words)	5	0
Ditto (Sol-fa)	2	0
Ditto (French Words)	8	4
Ditto (German Words)	10	0
The Seven Words of Our Saviour on the Cross (Filiæ Jerusalem)	1	0
Troisième Messe Solennelle...	2	6

C. H. GRAUN.

Te Deum	2	0
The Passion of Our Lord (Der Tod Jesu) (Choruses only, is.)	2	0

ALAN GRAY.

Arethusa	1	6
A Song of Redemption	1	6
The Legend of the Rock-Buoy Bell ...	1	0
The Widow of Zarephath	2	0

J. O. GRIMM.

The Soul's Aspiration	1	0

G. HALFORD.

The Paraclete	2	0

E. V. HALL.

Is it nothing to you (Sol-fa, 3d.)	0	8

HANDEL.

Acis and Galatea	1	0
Ditto, New Edition, edited by J. Barnby	1	0
Ditto ditto (Sol-fa)	1	0
Alceste	2	0
Alexander Balus	3	0
Alexander's Feast...	2	0
Athaliah	3	0
Belshazzar	3	0
Chandos Te Deum...	1	0
Coronation and Funeral Anthems. Cloth	5	0
Or, singly :		
Let thy hand be strengthened ...	0	6
My heart is inditing	0	8
The King shall rejoice (Sol-fa, 3d.) ...	0	6
The ways of Zion	1	0
Zadok the Priest (Sol-fa, 1½d.)	0	3
Deborah	2	0
Dettingen Te Deum	1	0
Dixit Dominus (from Psalm 110)	1	0
Esther	3	0
Hercules (Choruses only, is.)...	3	0
Israel in Egypt, edited by Mendelssohn	2	0
Israel in Egypt, edited by V. Novello. Pocket Edition (Sol-fa, is.)	1	0
Jephtha	2	0
Joshua	2	0
Judas Maccabæus (Sol-fa, is.)...	2	0
Judas Maccabæus. Pocket Edition ...	1	0
Ditto (Choruses only)...	0	8
L'Allegro (Choruses only, is.)	2	0
Nisi Dominus	1	0
O come let us sing unto the Lord (Fifth Chandos Anthem)	1	0
Ode on St. Cecilia's Day	1	0
O praise the Lord with one consent (Sixth Chandos Anthem)	1	0
O praise the Lord, ye Angels (Folio) ...	2	6
Samson (Sol-fa, is.)	2	0
Saul (Choruses only, is.)	2	0
Semele	3	0
Solomon	2	0
Susanna	3	0
Theodora	3	0
The Messiah, edited by V. Novello (Sol-fa, is.)	2	0
The Messiah, ditto. Pocket Edition ...	1	0
The Messiah, edited by W. T. Best ...	2	0
Ditto (Sol-fa)	1	0
Ditto (Choruses only)...	0	8
Ditto edited by E. Prout (Sol-fa, is.)	2	0
The Passion	3	0
The Passion of Christ (Abridged)	1	0
The Triumph of Time and Truth	3	0
Utrecht Jubilate	1	0

SYDNEY HARDCASTLE.

Sing a Song of Sixpence (Operetta) ...	0	6

BASIL HARWOOD.

Inclina, Domine (Psalm 86)	3	0

F. K. HATTERSLEY.

King Robert of Sicily	2	6

HAYDN.

First Mass in B flat (Latin)...	1	0
Ditto (Latin and English)	1	0
Insanæ et Vanæ Curæ (Ditto)	0	4
Second Mass in C (Latin)	1	0
Sixteenth Mass (Latin)	1	6
Te Deum (English and Latin)	1	0
The Creation (Sol-fa, is.)	2	0
The Creation. Pocket Edition	1	0
The Passion; or, Seven Last Words of our Saviour on the Cross	2	0
The Seasons	3	0
Each Season, singly (Spring, Sol-fa, 6d.)	1	0
Third Mass (Imperial) (Latin and English)	1	0
Ditto (Latin)...	1	0

BATTISON HAYNES.

A Sea Dream (Female Voices) (Sol-fa, 6d.)	1	6
The Fairies' Isle (Female Voices)	1	6
The Sea Fairies (Female Voices) (Sol-fa, 6d.)	1	6

C. SINNERTON HEAP.

Fair Rosamond (Sol-fa, 2s.) (Choruses only, is. 6d.)	3	6

EDWARD HECHT.

Eric the Dane	3	0
O may I join the Choir Invisible	1	0

GEORG HENSCHEL.

Out of Darkness (Psalm 130)	2	6
Stabat Mater	2	6
Te Deum laudamus in C	1	6

HENRY HILES.

The Crusaders	2	6
God is our refuge	0	6
War in the Household	2	0

FERDINAND HILLER.

A Song of Victory (Sol-fa, 9d.)	1	0
Nala and Damayanti	4	0
All they that trust in Thee	0	8

H. E. HODSON.

The Golden Legend	2	0

HEINRICH HOFMANN.

Champagnerlied (Male Voices)	1	6
Cinderella	4	0
Melusina	2	0
Song of the Norns (Female Voices) ...	1	0

C. HOLLAND.

After the Skirmish	1	0

T. S. HOLLAND.

King Goldemar (Operetta) (Sol-fa, 9d.) ...	2	0

GUSTAV VON HOLST.

The Idea (Operetta) (Sol-fa, 6d.)	1	0

HUMMEL.

Alma Virgo (Latin and English)	0	4
Communion Service in B flat	2	0
Ditto in E flat	2	0
Ditto in D	2	0
First Mass in B flat	1	0
Quod in Orbe (Latin and English)	0	4
Second Mass in E flat	1	0
Third Mass in D	1	0

W. H. HUNT.

Stabat Mater	3	0

G. F. HUNTLEY.

Puss-in-Boots (Operetta) (Sol-fa, 9d.) ...	2	0
Victoria; or, the Bard's Prophecy (Sol-fa, is.)	2	0

H. H. HUSS.

Ave Maria (Female Voices)	1	0

F. ILIFFE.

Sweet Echo	1	0

W. JACKSON.

	s.	d.
The Year	2	0

G. JACOBI.

Cinderella (Operetta) (Sol-fa, 1s.)	2	0

D. JENKINS.

David and Saul (Sol-fa, 2s.)	3	0

A. JENSEN.

The Feast of Adonis	1	0

W. JOHNSON.

Ecce Homo	1	0

H. FESTING JONES.

King Bulbous (Operetta) (Sol-fa, 8d.) ...	2	0

C. WARWICK JORDAN.

Blow ye the trumpet in Zion	1	0

N. KILBURN.

By the Waters of Babylon	1	0
The Lord is my Shepherd (Psalm 23) ...	0	8
The Silver Star (Female Voices)	1	6

ALFRED KING.

The Epiphany	3	0

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